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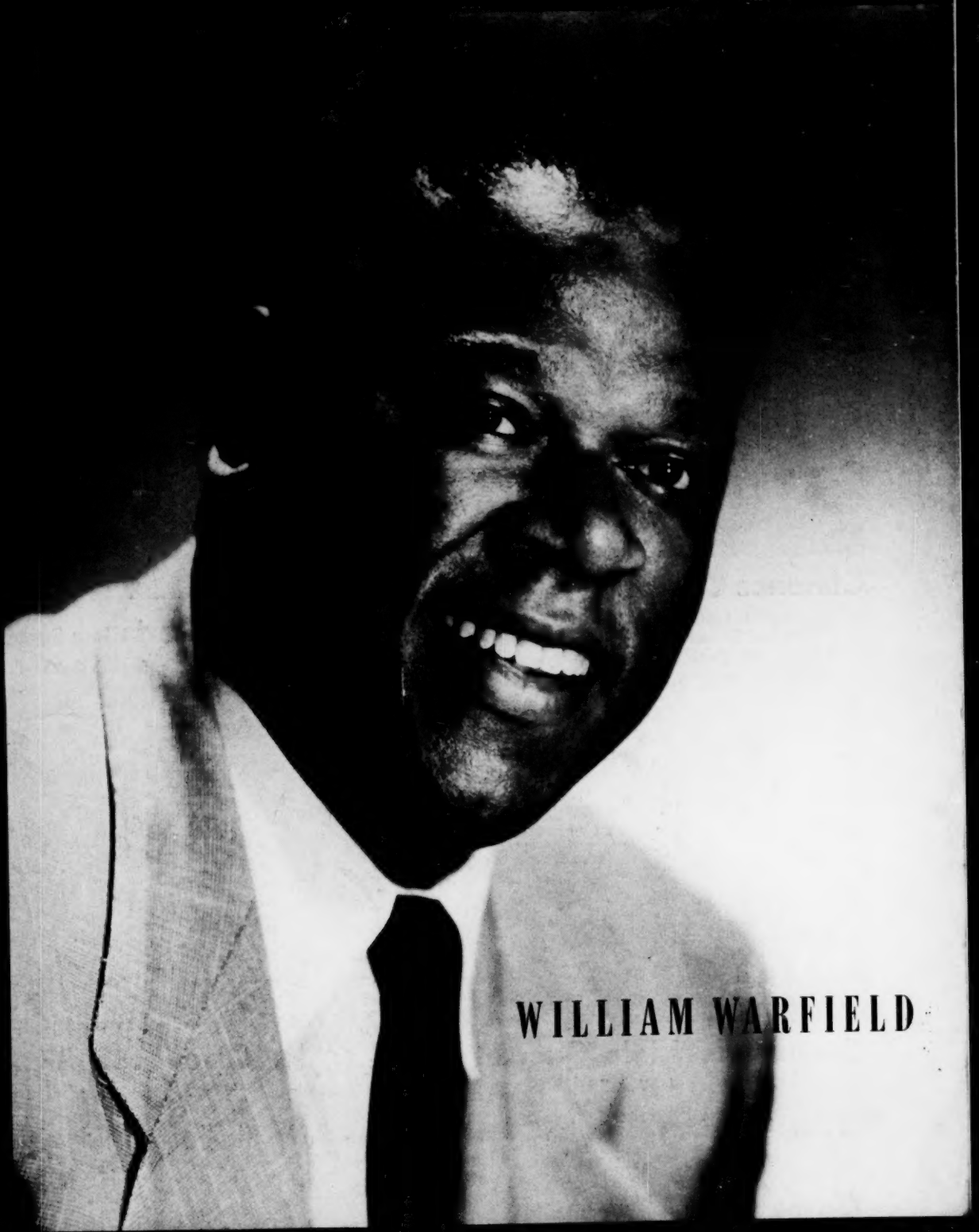

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**ON THE COVER**

Since his New York debut, sponsored by The American Theatre Wing, William Warfield has sung 250 concerts in the Americas, Europe, and Australia, and has appeared as guest soloist with the major symphony orchestras and in festival engagements throughout the United States. He has starred with the Little Orchestra, New Friends of Music, Concert Society, Bach Aria Group, and also in the European and American revivals of *Porgy and Bess* and M.G.M.'s *Showboat*. This season Warfield will be heard with orchestra in Carnegie Hall and Town Hall, N.Y.C.; in the Academy of Music, Philadelphia; three times at the Lewisohn Stadium; and across the continent in concert.


*Published by The Musical Courier*
*A Publication of Gainsburg-Shack, Inc.*
119 West 57th Street, New York 19, N. Y.
Tel. CIrcle 7-4500 Cable Address, MUSICURIER

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Vol. CXLIX, No. 5
Whole No. 3285

MUSICAL COURIER. Published semi-monthly October through May and monthly June through September at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1833, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscriptions—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)


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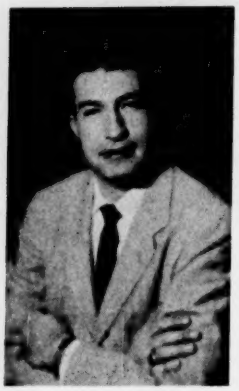
Seventy-fourth Year
March 1, 1954



# FROM THE EDITOR'S DESK...

■ It seems that the financial bottom has fallen out from under many of our most prominent musical institutions, a fact delineated so clearly in H. W. Heinsheimer's column, "Bugles and Bells" (*Musical Courier*, Feb. 1). The many letters and comments received in response to this article reflect the general public's deep concern about the lack of a sustaining financial force behind the American musical scene. Undoubtedly there is a pressing need for an expansive support program—local or federal—for our native art. But how should we proceed to find the most beneficial and logical solution to the problems involved? In order to highlight these problems, we are reprinting herewith extracts from some of the letters we have received which summarily express various views on the subject.

The Honorable Charles R. Howell, author of a bill dealing with the establishment of government subsidies for the arts, writes to Mr. Heinsheimer:

"You will be interested to know that I have revised my fine arts bill in line with the ideas expressed in my December message to the National Music Council . . . I have developed in my new bill a plan for Federal grants-in-aid to the several States modelled after the Hill-Burton Hospital Construction Act . . . A number of our leading cultural organizations are also named in my measure. A plan must be developed and enacted into law in good times—such as we have experienced since the end of World War II—in order to have it available in a prolonged emergency. Only in this way can we avoid the kind of programs-without-standards which were resorted to in the WPA art projects in altogether too many cases."

A personality from the orchestra scene, C. M. Carroll, manager of the Toledo Orchestra, writes:

"The major features of the Howell Bill as I see them are:

"(1) The establishment of a National Theatre and Opera House in Washington, D. C., that is to say the building and equipment of an operatic-dramatic theatre and the provision of an annual subsidy for the maintenance of an operatic company, a dramatic company and a symphony orchestra which would use it . . .

"(2) The appropriation of an annual sum of 20 million dollars for the carrying on of fine arts programs in the U. S. This sum is authorized by the Bill; Congress could, and probably would appropriate a smaller amount.

"Now 20 million dollars is not a small sum of money, even though the term million has become a nice round, domestic figure in our generation. But, look what this 20 million is going to cover! Section 22 (1) of the Bill lists twenty categories of fine arts, any one of which could probably dispose of 20 million fairly easily—if they had it. . . .

"For instance, the Philharmonic-Symphony could make a very good case of getting a chunk of subsidy to stay on the air. So could the Metropolitan Opera. Certainly they could both claim that several thousand dollars (excuse it, hundred thousand dollars) spent on each of their organizations would have desirable cultural effects on a national scale. Perhaps the Met and the New York City Ballet should be televised; also national and very desirable. Hollywood loses money on its 'quality' pictures . . . they could make quite a good case for support . . . There goes several hundred thousand more, maybe a million. Well, you can see that the iron and metal workers, the pottery makers, landscape architects . . . 'and others' had better get their applications in fast. That twenty million is going down rather fast.

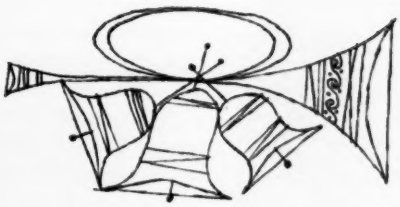
"One thing which is going to take it down fast is the fact that before you start looking around the country, you've got that opera and theatre in Washington, D. C. to support. That is going to take a larger subsidy than any private institution, for the simple reason that earned income will be less. If you think that I am going to pay taxes to support an opera house in Washington and then have to pay eight dollars for a ticket besides, like I do at the Metropolitan Opera, you're crazy, brother. And I doubt if I will be a unique case . . . Only a program as lavish as the late WPA could really do much good. If that had gone on . . . it is possible that it might have founded a genuine artistic culture in this country. But could we have afforded it? Probably not . . .

"So, I say that while a governmental arts projects on a national scale (and it would have to be on a national scale—we're not going to pay taxes in Toledo to help develop the Albuquerque Symphony, much as they might need help) might be a very desirable thing, the national government cannot afford to do it on anything like an effective scale. Should we trade our regional and local independence for a piddling national program? The people will develop their own culture if the Federal Government will allow them to. If the Federal Government really wants to help the development of an arts program, let them reduce income and excise taxes so that the wage-earner may, as the President said in his State of the Union speech, 'spend his own money in his own way' . . . There are many problems which can be solved more effectively and efficiently right in the community affected. And this is one of them."

The above reactions show that the public is thinking seriously about the future of the arts in America, and a thinking public *can* solve problems as urgent and complex as this.

We wish to thank the many readers who have taken time to examine the problem and to give us their comments and thoughts. The important thing is an immediate exchange of views followed by positive and intelligent action. We are prepared to offer the pages of the *Musical Courier* as a clearing house for just such an exchange.

Gid H. Waldrop



# BUGLES AND BELLS

By H. W. HEINSHEIMER

WHEN the curtain goes up at the New York City Center early in April on the first performance of his first opera *The Tender Land,* the composer Aaron Copland will be almost 54 years old. This, in the history of opera, is a most unusual occurrence. As he turned 54, Gluck had already written 27 operas. Rossini had long since stopped writing for the stage, having completed not less than 30 operas when he "retired" as an active composer at the age of 37. Donizetti died at 53, leaving behind 33 operas. Verdi had completed 20 operatic scores, with only 3—*Aida, Otello,* and *Falstaff*—yet to come.

Puccini at the same age had already offered to the world his entire *oeuvre* with the exception of the "Triptych" and *Turandot.* Wagner had prepared himself for the mighty task of the "Ring" by such youthful exercises in the art of operatic writing as *Hollaender, Tannhauser, Lohengrin,* and *Tristan.* Richard Strauss had completed 7 of his most significant works for the stage. Even such isolated musico-dramatic peaks as *Fidelio, Wozzeck,* or *Pelléas and Melisande* were erected much earlier in the lives of their creators. It is, in fact, difficult to find *any* composer who, so late in life, began looking for the key to the fascinating garden of opera. Those who didn't try their hand much earlier—Brahms, Bruckner, Mahler, for instance—stayed away from it altogether.

That a composer of such rich and diversified talent and of such enormous success as Aaron Copland should write his first opera (his high-school opera *The Second Hurricane,* written in 1937, cannot be classified as a work for the professional stage) at this particular junction in the musical history of this country seems to me an event of great significance. Copland's case is not an isolated one. He is only one of a whole generation of American composers who have found so little encouragement here at home, so few chances to ever see their operas performed, so little reward even if their efforts were crowned by an occasional performance at the Metropolitan or an isolated workshop presentation, that they have grown up and established themselves as composers of importance without displaying any sustained interest in the musical theatre.

The European composer, for two hundred years, had every reason to write for a market that offered him the greatest opportunities both in artistic satisfaction and in monetary return. The American composer had no such inducements. For Copland or William Schuman or Samuel Barber or Walter Piston or Paul Creston or Henry Cowell, to name just a few, the stimuli came from entirely different directions: from Serge Koussevitzky and his untiring efforts to promote performances of American orchestra music, from Mrs. Coolidge and her chamber music festivals, from Martha Graham whose ballet presentations of American scores were for most of these composers their closest connection with the world of the musical theatre.

The result of such one-sided orientation has been an amazing and, in the annals of musical history, never-before-experienced overemphasis on (and, undoubtedly, over-production of) concert music in America. Now, however, in his belated entrance into the alluring arena of opera, Aaron Copland doesn't find himself alone. The opera bug has spread, and a virulent epidemic has infected almost every composer in America. It might be considered a little mercenary to put it all down to the inescapable law of supply and demand—and not just to the mysterious embraces of Euterpe. But the simple facts are that the rapidly spreading practical facilities for opera in America —professional companies, such as the City Center, television, hundreds of workshops, commissions, and a definite interest on the part of the publishers—are now, quite suddenly, offering the American composer even more exciting inducements than did the champions of the age of absolute music a little while ago.

If one peeks—and I have a chance to peek incessantly —into the workshop of almost any composer in America today, one can see the huge pages of score paper solemnly waiting to be covered by yet another symphony, yet another piano concerto, brushed off the desk and replaced

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by a typewritten libretto, heavily marked up by the sprouting imagination of the composer. William Schuman, a typical product of the Koussevitzky-Coolidge-Graham era, has written six symphonies, two concertos, four string quartets, piano pieces, oratorios, songs, and a number of dark-colored ballets. But during all this time, which filled more than two decades of creative activity, he has completely ignored opera. One day, while driving to work, instead of dreaming up Symphony No. 7 or String Quartet No. 5, he was suddenly struck with the idea of writing an opera based on The Mighty Casey, and at once went to work. No sooner was the ink dry on this first attempt than he announced his intention to write a large-scale opera on Theodore Dreiser's *An American Tragedy*. Another operatic life begins at forty.

Samuel Barber, having just finished opus 30, an oratorio, went into seclusion to devote his time to opus 31—his first opera, a full-length work conceived and written in the tradition of grand opera. Bernard Herrmann, too, has completed his first opera, a full-length work, based on Emily Bronte's *Wuthering Heights*. Robert Ward is finishing his first, a three-act work with a libretto based on a play by Anreyev. Another Russian writer, Pushkin, has provided the libretto for an opera Arthur Lourié is working on in San Francisco. Norman dello Joio has finished an opera and tells me that "another one is already coming up." Leonard Bernstein is following up his small-framed first attempt, *Trouble in Tahiti*, with a work of much larger dimensions. George Antheil, encouraged by the many performances of his *Volpone*, is working on a one-act opera to his own libretto. And, of course, the father of them all, Gian-Carlo Menotti, is at work on his new, second full-length opera, *The Saint of Bleecker Street*.

The lavish Louisville commissions—which seem to have threatened the musical currency of the world with a veritable inflation of orchestral music—are also wisely channeled in the direction of opera. The first commissioned work, Peggy Glanville-Hicks' *The Transposed Heads* (to a story by Thomas Mann), will be heard in Louisville in April. Central City, content in the past to present standard repertory, has commissioned Douglas Moore and Paul Green to do an opera on the story of Bay Doe Tabor and her fabulous Colorado silver mine, and intends to present the work in the summer of 1955 with pomp and circumstance.

And so it goes: an entirely new picture, a completely changed attitude of American composers. Where will it all lead? Don't expect miracles. It takes a long time to train the mind and the hand in so difficult an art form. There will be many failures and few successes. It doesn't matter. Failures—many of them—are necessary to fertilize those fields where the few successes will grow. But many minds are now at work. Writers and composers, for the first time, are getting together. Performance facilities, for the first time, are here. The public, for the first time, is interested.

We are entitled to great expectations.

# A TONE IS A TONE IS A TONE

By MARY CRAIG

A DISSERTATION on vocal technique should always be prefaced with the saying: "This is not a private fight; anyone can join in." A letter to *The New York Times* in early January precipitated the current argument. Written by Fraser Gange (who should have known better, being himself a successful singer and teacher) to Mr. Olin Downes, who promptly printed the epistle, it suggested the possibility that the discovery of the laryngoscope one hundred years ago had perhaps *not* revolutionized the art of voice teaching. Mr. Gange further fanned the flames of controversy by expressing his own opinion (not that of *The New York Times*) that a pupil might even be instructed by *suggestion* as adequately as by factual *scientific knowledge* of the structure of the vocal apparatus and correlated respiratory organs.

Once again proponents of the scientific approach and the empirical approach leaped into the fray. Music writers, research workers, some musicologists, managers, and a few voice teachers sent reams of screed to Mr. Downes (who also should have known better than to start the battle). And so, pencil in hand and widely swinging, here go we.

The hassle, triggered by Mr. Gange, is fascinating: How best to guide the young vocalist to the effective use of his voice? How to eliminate faults without creating mental hazards? How to guard the supremely gifted from the pitfalls of immaturity, the perils of exploitation? These are the teacher's ideals. The qualifications for a voice teacher today are sane, ethical, and clear. There is a prevalent belief among some laymen that a teacher advocating the use of empiricism (which should be defined as *suggestion intended to guide the mental tone concept of the pupil*) is a wild-eyed emotionalist who knows little or nothing about vocal physiology. Others will tell you that the "scientific" teacher may, if the tone is inadequate, come at you with a spatula and scalpel. Both views are erroneous.

Before becoming involved in historical or experimental detail, a word should be said for voice teachers in private studios and in American conservatories. Most of these teachers are well trained in both music and academic subjects. For the past fifty years, I doubt if a single reputable studio could be found that did not display anatomical charts; plaster models of head and throat; rows of erudite books on vocal technology, pathology, physics, and acoustics; and many, many autobiographies. These are only some of the tools of the trade.

During the past two decades there have been monthly study classes and annual conventions at which much of the time is allocated to voice clinics, demonstrations, and discussions of various vocal problems. The most famous and authoritative leaders in the fields of physiology, therapy, pathology, psychology, acoustics, terminology, etc., have joined in the forums. Research and experiment department heads of the Bell Telephone Laboratories have employed machines. The science of electronics has revealed new sounds for consideration. In experiment and observation classes for teachers the value of X-ray investigations were stressed, examinations were made with mechanical stroboscopes (which show the vocal cords in apparent slow motion), and other phonic devices were inspected. It was interesting to note that the conclusion reached finally in each conference was that no machine can substitute for the sensitivity of a trained ear. But it was also made clear that *no teacher has the right to employ any empirical method that is not based upon scientific knowledge.*

But there is another phase as individualistic as it is vital. While the act of phonation is a single process, there are innumerable methods of teaching which may influence the tone finally emitted. And here is where we get into difficulties. Even the best teachers have been known to become addicted to suggestive directional phrases. A wise teacher can frame effective empirical suggestions. Every singer knows, being his own instrument, that tone is controlled by *sensation.* No matter where the fundamental sound is formed (and I certainly do not intend to go into that), there is a directional *feel.* A well-informed teacher will reinforce his suggestions by carefully chosen vocalises or vocal calisthenics. The tape recorder is an enormous help in estimating progress. Even Garcia, the inventor of the laryngoscope (which started all this), is reported to have cured the vocal defects in a young lady's singing by requesting her to quack like a duck—but in a low key. Having obeyed, she was bidden to continue to quack on one pitch until it became a discernable musical tone. She did. And from that one tone developed a great contralto—so the story goes.

The case for empiricism wisely used is simple. Suppose you are a voice teacher—well, I know it's a hard career, but just for the moment put yourself in that spot. A young

baritone comes into the studio for diagnosis and counsel. He quacks, not by design, far more vociferously than Garcia's contralto. Do you say: "There is a maladjustment of the relation between the thyroid and crycoid cartilages. The consequent change of position of the arytenoids is affected. The glottal attack and the approximation of the cords are ineffective for phonation, etc." Do you send him to be X-rayed and fluoroscoped? Or do you say: "Let's see what you do, son. Now relax. Now try this . . .," leading him gently along the sound range with few simple tones and reasonable breathing until he *finds* a comfortable emission? Can any defect in vocalization be eradicated by scrutiny of charts and diagrams? The teacher runs up against other problem voices that cannot be *fixed* by charts and pictures: the high soprano with the perilous *bouleversement* into falsetto alt; the tenor who garrotes himself with vocal emission; the mezzo with the gaping chasm in her lower-middle voice. Science tells the teacher the whys; but intuition, ingenuity, and instinct play an important part too.

There are numerous legends about Manuel Garcia (which was really *not* his name). He was a singer of merit who lived a hundred cheerful years and celebrated his centenary amid honors and admirers. He was not of scientific bent, and it is doubtful if he knew of the numerous contrivances which had from the days of the "dentist mirror" of the Romans attempted to *see* how sound in a human throat was made. The list of physicians of the 18th and 19th centuries includes the discoveries of Levret (1734); Bozzine (1807); Cagniard de Latour (1825); Senn of Vienna; Guy Babington of London; Bennati of Paris; Baumes of Lyons; and in 1844 the Warden of Edinburgh.

One day in 1854 Manuel Patricio Rodriguez—otherwise Garcia—with a sort of joyful enterprise, to satisfy an insatiable curiosity about what went on in his own throat when he sang, hit upon a counterbalance of small mirrors, looked, intoned, and saw! Later he wrote his *Physiological Observations on the Human Voice*—a most scholarly thesis. After which, laying aside the larynoscope, which had actually worked, he went back to his teaching, relying for vocal methods of instruction on his *ear*, an organ of whose discernment of flaws, defects, and/or purity of tone he was inordinately proud. He was evidently a man who could take his science or leave it alone.

The wonders of science never cease to awe the observer. Gadgets turn on the coffee, mind the baby and the furnace, cook the dinner and keep it hot until mamma-prima donna gets home, play papa's poker for him and make him win. One of these days possibly a Frankensteinian figure will clank across the stage of Town Hall or, wreathed in chiffon and velvet, roll out on ball-bearing treads and deliver a complete *Lieder* recital. Or, dreadful thought (or is it?), a whole group of remote-controlled robots may give us a complete opera performance. Empiricism will then have become a fading legend.


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# A BIT OF NOSTALGIA

*From our priceless files we offer this reminiscence of Peter Ilyitch Tchaikowsky's first American appearance on the occasion of the opening of Carnegie Hall in New York City, as reviewed in our issue of May 15, 1891. (The* Musical Courier *was only eleven years old at the time.)*

THE MUSICAL COURIER.

## The Music of the Festival.

A DAZZLING array of color, light, and a buzz of conversation filled the new Music Hall Tuesday evening, May 5, as Walter Damrosch stepped on the stage, baton in hand, to open the exercises of the new hall. The boxes were crowded with distinguished people, such as the Hon. J. G. Blaine and Andrew Carnegie, J. D. Rockefeller, Bishop Henry C. Potter, Abraham S. Hewitt and his family, Seth Low, Col. Robert G. Ingersoll, C. N. Bliss, Dr. F. S. Dennis

PETER TSCHAIKOWSKY

and Mrs. Dennis, E. Francis Hyde, J. J. Kennedy, D. Bacon, Miss Mary Howe, Edmund Coffin, E. Penfold, G. T. Hodgman, Joseph Beckel and daughter, J. E. Searles, Jr., William S. Hawk, J. J. McComb, William J. Sheane, Isaac N. Seligman, Henry Seligman, Morris Reno, Fred. W. Holls, C. M. Hyde, James Stokes, W. B. Putney, Thomas Hitchcock and many others.

The auditorium was packed and Bishop Potter must have faced one of the largest audiences of his life when he advanced, after the singing of the "Old Hundred," to deliver his oration and formally dedicate the hall.

The program of the evening was as follows:

"Old Hundred"
Oration, "Dedication of the Hall"
By the Right Reverend Henry C. Potter, D. D.
National hymn, "America"
Overture, "Leonore," No. 3.....Beethoven
"Marche Solennelle".....Tschaikowsky
Conducted by the composer.
"Te Deum".....Berlioz
(First time in New York.) For tenor solo, triple chorus and orchestra.
Soloist, Italo Campanini.

The Beethoven overture received a very loose, ragged reading. Everybody, including Mr. Damrosch, was evidently too much excited to play smoothly, but when Mr. Peter Tschaikowsky took the band in hand all was changed. The great Russian's beat is firm, forcible, even a little harsh, but as to its effectiveness there can be no doubt, for the orchestra followed him implicitly and not he the orchestra.

Comparisons could never be more odious than between Walter Damrosch and Tschaikowsky, but that they were made that night goes without saying. All the personal magnetism and virility the younger conductor lacks were gratifyingly present in the conducting of the great composer, and though his "Marche Solennelle" in D is a bit of musical claptrap, redolent of Meyerbeer and Wagner, and not a good imitation of either, still the audience fairly shouted at its composer, and he had to bow his acknowledgments four or five times. In point of strict fact, from the time that Tschaikowsky made his initial bend of the back until he, with Adele Aus der Ohe, smiled his farewell at a New York audience, the festival was emphatically a Tschaikowsky one.

Without his presence it languished and it would have been a wise thing if the management had allowed him to conduct some of his larger works, such as the fourth or fifth symphony or any of the overture fantasies. It was palpably unjust, even absurd, to bring a man 4,000 miles to conduct a march, a suite, four choruses and a piano concerto.

If the May festival had been downright and honest in its intentions it would have resolved itself into a Tschaikowsky celebration instead of digging up a lot of old musical bones for the greater edification of Mr. Damrosch and the Oratorio Society.

And what could have been more appropriate?

That Tschaikowsky is one of the greatest composers alive will not be gainsaid and his presence in our midst was an honor and a delight not often vouchsafed us.

The evening closed with Berlioz's colossal "Te Deum," the eccentric Frenchman's op. 22, given for the first time in New York. The work was planned as if with the hand of a musical Michael Angelo, is for a triple chorus, with orchestra and organ, and its score suggests one of those mighty frescoes in which half veiled beings move to and fro in a shadowy and gigantic manner. But its grandeur was missing; it became, in fact, tiresome from its overwhelming resonance and the loose manner in which it was handled by the conductor. Even the tremendous "Judex Crederis" failed to make an effect, the chorus, orchestra and organ being often at variance.

*First of a Series on the Great Orchestras of America*

# ONE HUNDRED MEN AND TWO GIRLS

## *The Boston Symphony*

By JULES WOLFFERS

A TRADITIONALISM that holds fast to achievements of the past, a practical realization of present-day needs, and a questioning spirit that looks far into the future—these are the elements that give the Boston Symphony Orchestra its unique position.

So firmly imbedded is the Orchestra in New England's musical and cultural fabric that it is difficult to realize the Orchestra was founded only 73 years ago. There are still some symphony subscribers alive who have heard the Orchestra under all of its conductors from George Henschel to Charles Munch. One member of the original Orchestra, Daniel Kunze, is still alive, hale and hearty enough to attend the Orchestra's concerts and reminisce about the good old days.

*Past and Present join hands—Monteux, Koussevitzy, Munch.*

Founded in 1881 by Henry Lee Higginson—would-be musician turned banker—and supported almost single-handedly by the doughty Colonel, the Orchestra has sometimes been accused of being a club for Beacon Hill Brahmins. If so, it is a club that has always opened its doors wide for anyone to enter. From the very beginning provisions were made for public rehearsals at nominal admission charges. To this day "rush" seats are available at 60 cents for the Friday afternoon concerts and a return to the old tradition of public rehearsals has been established with a series of Thursday evening rehearsals at popular prices. These really are working sessions with the conductor stopping the Orchestra, where needed, to give the audience a fascinating glimpse into the preparation of a concert.

Another proof of the non-exclusiveness of this club is the number of series ticket holders. Ten thousand persons are subscribers in Boston alone, which establishes a record not matched by any other city. This does not include the series in Cambridge, Providence, and New York, nor its frequent tours.

It is a matter of record that almost from its inception the Orchestra has brought music to the masses. Its Pops season has an inimitable atmosphere that has been the despair of those seeking to duplicate its success elsewhere. Like the Australian Koala bear which can thrive only in one locale, the Boston Pops cannot be successfully transplanted out of sight of the State House's gilded dome.

Yes, this "exclusive" club scatters its largesse with almost unparalleled generosity. Pops is a money-maker with sold-out houses the rule, especially since the advent of Arthur Fiedler. But the Esplanade season of free outdoor concerts on the banks of the Charles attracts its audiences by the tens of thousands. In spite of the deficit such a

large-scale operation entails, the Orchestra recently announced an extension of the Esplanade season.

The stereotype of the hard-fisted and penny-pinching New Englander becomes an amusing fiction when one analyzes the trustees' policies. Prudent and careful the management certainly is, but this prudence and care husbands the Orchestra's resources for uses which show an unmatched sense of responsibility to the public of today and the music of tomorrow.

What shall we say of this penny-pincher which actually pays to have its concerts broadcast so that any person with an FM set within FM range can hear the Orchestra twice weekly at the flick of a wrist. The Orchestra is a member of the Lowell Broadcasting Educational Association, which includes educational institutions which contribute yearly for educational and cultural broadcasts.

Then there is Tanglewood in the rolling Massachusetts Berkshires, which would show a handsome profit were it not for the large deficit entailed by the operation of the famed Berkshire Music Center. This summer music school was a dream realized by Serge Koussevitzky, and the trustees have carried the project forward as a matter of course.

All these activities give the Orchestra a season which stretches almost the whole year round. No other American symphony orchestra presents so many concerts. Consequently the terms of employment give a secure basis of living for the musicians—which is not always the case elsewhere.

The Orchestra's finances proved no particular problem in the first years—Colonel Higginson simply made up the deficits out of a capacious pocket from which no government hand extracted an income tax. On his passing, the Colonel endowed the Orchestra with a sum the income of which may have been sufficient for the days when you could hire a good musician for twenty dollars a week, but which became a drop in the bucket in terms of present-day expenses. Furthermore, the Colonel did not like labor unions: he stipulated that the bequest would hold only so long as the Orchestra remained non-union.

When Mr. Petrillo and the A.F.M. finally cracked down, the Orchestra found itself in an untenable position. Thus the last orchestra to hold out joined the ranks, and relations between the trustees and Mr. Petrillo seem to have been marked by extreme cordiality on both sides.

This was a wise step. Royalties from recordings amount to some $150,000 to $200,000 yearly. The total annual budget is $1,500,000, of which about $1,000,00 is realized through concert receipts. Endowments and miscellaneous earnings bring in close to another $100,000. Thus a deficit of about a quarter of a million dollars yearly has to be faced by the management. At this writing $150,000 has been raised this season by contributions from the Friends of the Boston Symphony Orchestra and by business firms.

With all unrestricted funds exhausted it might not be incorrect to say that a financial crisis confronts the Orchestra. Although the deficit totals only one-sixth of the expenditures, in itself a remarkable achievement, the money must be found, and found soon if the Orchestra is to function at its present level. But it is difficult to believe that New England will let its great Orchestra down. In the past the management has been almost too gentlemanly in its appeal for funds. The Orchestra has now abandoned some of its former reticence and has taken the public into its confidence through large advertisements in the daily press and through other means. A broader base of support is bound to be the result. So, perhaps the best way to characterize the Orchestra's financial picture might be to say that it is serious but not critical. In any case the trustees are determined to keep present high standards unimpaired.

These standards are a natural corollary to the management's policy of engaging the best possible conductors and musicians. Koussevitzky's twenty-five-year tenure was remarkable not only for the level of performance achieved, but also for the leadership taken by the Orchestra in the encouragement of contemporary music both European and American.

This is Charles Munch's fifth year as conductor in Boston. Like his predecessor, Mr. Munch has been the target of some unfavorable criticism from time to time. Looking back on the Koussevitzky era one remembers the over-all great achievements and forgets those occasions when the Russian conductor fell somewhat short of perfection.

The Boston public is not easily satisfied. The fact that it regards its present conductor with high favor is proof that the Orchestra's level remains in the highest category. Certainly the European tour of last year was a triumph from start to finish, and the Boston season remains steadily sold-out.

The feeling in the Hub regarding the Orchestra may best be summed up by quoting from a letter sent by a business firm in answer to a solicitation for funds:

"All of us in Boston, and for that matter in New England, are very proud of the contribution the Boston Symphony Orchestra has made to the general good. Always of surpassing excellence, with outstanding direction, it has for years been a standard of musical enjoyment and musical perfection."

---

**They also made the Boston Symphony Great**

*Karl Muck*
(1906-08, 1912-18)

*George Henschel*
(1881-84)

*Arthur Nikisch*
(1889-93)

*Arthur Fiedler*
*(Conductor of the Boston "Pops" Concerts, Founder and Conductor of the Esplanade Concerts)*

# THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

## CARNEGIE HALL

**Alexander Brailowsky, Pianist,** Feb. 1, E—This brilliant Russian-born pianist thrilled his large responsive audience by a superb demonstration of keyboard mastery in the first of two all-Chopin programs (the second will be on Feb. 9).

Chopin the composer was presented mainly in small dimensions. The exceptions were the A flat Ballade; the ("Funeral March") Sonata in B flat minor, actually a tonal fantasy; and the giant, locally much overplayed B flat minor Scherzo, the latter terminating the scheduled recital midst a pandemonium of cheers resulting in several Chopin encores. H. I. B.

(B flat minor Sonata) . . . *played with a passionate sweep and the power of line that the music requires.*
O. D., N. Y. TIMES

*It was Chopin as Brailowsky hears him. For those to whom the pianist's ears and ideas are a substitute for, or a duplicate of, their own, the recital was a blinding success. For others who picture Chopin as embodying other and different values, the imagination was untouched as the evening went on.* J. S. H., N. Y. HERALD-TRIBUNE

**Philadelphia Orchestra,** Feb. 2, E—Eugene Ormandy returned to the helm of the orchestra after his mid-winter leave, and was cordially greeted when he opened the program with his own transcription for orchestra of Handel's Overture in D minor. It was followed by Brahms' Symphony No. 3. Mr. Ormandy's interpretation stressed the lyric aspects of the work, not to its advantage. The powerful dramatic impact was often lost, and the whole performance, though beguiling in tonal beauty, lacked spine and drive. But the audience applauded the conductor warmly. As guest conductor, Virgil Thomson then took over the podium to lead the orchestra in his own "Three Pictures for Orchestra." Two of them—"The Seine at Night," and "Wheatfield at Noon"—have been heard here before. The third, "Sea Picture With Birds," received its local premiere. These picture postcards in sound have a certain charm, but they seem to lack form and are not, apart from a colorful orchestration, greatly inspired with respect to musical content. Nevertheless, they were greeted with great applause by the audience.

As guest soloist Nathan Milstein played with technical mastery and musical insight Tchaikovsky's perennial Concerto in D for violin and orchestra, Op. 35. His interpretation created a stir with the audience due to its brilliance and abandon. Admirable support by the orchestra added to the spectacular impression. So insistent was the applause, that Mr. Milstein had to play an encore, an unheard of occurrence at a symphonic concert. He chose the first movement from Bach's unaccompanied E major Partita.
H. W. L.

*The greater part of this concert was depressingly a bore. The fresh air came with the perennial Tchaikovsky concerto . . . played as masterfully as it was by Mr. Milstein, and accompanied so masterfully by Mr. Ormandy and the orchestra.*
O. D., N. Y. TIMES

*Mr. Milstein played the Tchaikovsky concerto with delectable tone and consummate technical prowess; notable artistry in phrasing and dynamic shading.* F. D. P., N. Y. HERALD-TRIBUNE

**Pierre Fournier, Cellist,** Feb. 3, E—The eminent French cellist opened his program with a magnificent reading of Boccherini's Adagio and Allegro, followed by a thoughtful performance of Bach's Sixth Suite in D (unaccompanied) which he phrased with such exquisite musicianship and tonal beauty that one even forgot occasional errors in pitch (most likely caused by the prevailing humidity). In Brahms' Sonata in F the artist seemed too reticent, leaving the excellent Artur Balsam at the piano as the dominating partner. Bartok's Rhapsodie, a glorification of folk tunes, was played with temperament. In Tchaikovsky's "Variations on a Rococo Theme" (Op. 33) there were a few technical slips, but as a whole, Mr. Fournier played this period piece with great charm and grace. Many encores followed.
H. W. L.

*The 'cellist . . . took on a difficult program . . . and did not always come to grips with it . . . smoothness, urbanity, suave tone . . . a sensitive musician and a perceptive stylist.*
H. C. S, N. Y. TIMES

*His sound is cool, his phrasing gracious. His playing at its best is both classical and sensitive.*
V. T., N. Y. HERALD-TRIBUNE

**N. Y. Philharmonic-Symphony,** Feb. 4, E—Dimitri Mitropoulos opened the concert with Haydn's Symphony No. 80 in D minor. It is amazing to observe how far ahead of his time the ideas of this composer are—as, for example, the thematic rest in the first movement, and other intricacies in the design of the work. The performance was of great clarity and faithfulness. Aaron Copland's "Appalachian Spring" Orchestral Suite, in the 10 years since it was first performed, has become a classic. It deserves this title due to its convincing simplicity which is the result of the composer's maturity, and which touched the heart deeply. It was a stunning performance of a masterpiece.

After intermission Debussy's "Iberia" for orchestra and Ravel's "Alborado del Gracioso" were played by the magnificently responding orchestra under Mitropoulos with great excitement and dramatic impact, though the sensuous appeal which many other conductors draw from these scores seemed to be of secondary importance to the conductor. Nevertheless, the works in this very personal interpretation lived with impressive beauty. The evening, sans soloist, was a great success with the audience. H. W. L.

*The striking part of last evening's concert . . . was Mr. Mitropoulos' reading of the Copland ballet suite "Appalachian Spring." . . . Mr. Mitropoulos, so at home in music of our own century, seemed perplexed by that of Haydn.* J. B., N. Y. TIMES

*Mr. Copland's remarkable work was presented in an equally remarkable performance. Mr. Mitropoulos . . . made the work restless when that state was desired and gently passive when repose was all the need. Much the same might be said of the Haydn symphony which . . . was sanded to perfection with a sure and steady hand.* J. S. H., N. Y. HERALD-TRIBUNE

**Soriano, Pianist,** Feb. 5, E—Tall and handsome, the Spanish pianist Soriano made his debut in New York to loud acclaim. We are not sure whether the acclaim was prompted by artistic considerations, for his playing of Mozart's Sonata in B flat (K. 33) and Schubert's A minor Sonata (Op. 164), though technically adroit, were rather objective and left this reporter cold. Beethoven's 32 Variations in C minor, being mainly virtuoso pieces, fared better. Five pieces by Spanish composers—De Falla, Granados, Albeniz and Vianna—showed the artist on home grounds—brilliant, sparkling with a cold fire. H. W. L.

*. . . played his Spanish pieces, as a whole, quite badly, pounding here and sentimentalizing there. We much preferred Mr. Soriano in the first part of his program, so far as it went in its offerings . . . we have yet to know the extent, technical and artistic, of Mr. Soriano's qualities as a pianist.* O. D., N. Y. TIMES

*Soriano . . . made the New York music world sit up, take notice and quarrel. His technique and musicianship impressed every one, I think. But I was a little unhappy about his treatment of Spanish music . . . which seemed to me a bit sentimental and languishing in the slow passages and more than a bit brutal in the loud and rhythmic ones.* V. T., N. Y. HERALD-TRIBUNE

**Myra Hess, Pianist,** Feb. 6, A—The incomparable Myra Hess held a capacity audience in Carnegie Hall enthralled by her almost flawless presentation of Bach's Fantasia in C minor, the French Suite No. 5 in G, and the Chopin Sonata in B flat minor (Op. 35). Dame Myra completely captivated her devoted audience in the second half of the program with the Haydn Sonata No. 7 in D and the Schumann Symphonic Etudes (Op. 13). Her unpretentious grace and nobility, and her sensitive sincerity, supported by her incredible technique and power of delivery, are little short of astonishing. The vociferous acclamation following her last offering brought forth many encores, and the afternoon came to a regretful close with a standing ovation for this admirable woman whose artistry is almost legend. W. L. F.

*Again the tug of the Hess magic was apparent . . . she nearly always speaks through the music, for she has too much integrity as a musician to impose herself on top of it.* R. P., N. Y. TIMES

*. . . plays with an intimate air even in the far reaches of Carnegie Hall. . . . Her quick intelligence leads the audience easily through architectural complexities. . . . A steadier performer can hardly be imagined.* T. M. S., N. Y. HERALD-TRIBUNE

**Boston Symphony,** Feb. 10, E—Looking like a young Paganini and playing Bartok's monumental Concerto for violin and orchestra to perfection, Tossy Spivakovsky, the evening's soloist, repeated after a 10-year hiatus this stupendous composition in an authoritative, unsurpassable reading. The work, in itself a marvel of inventiveness, is one of the noblest representations of contemporary music — especially the second movement, with its eerie quality and beguiling lyricism. Pierre Monteux, guest conductor of the evening, gave a marvelously sensitive accompaniment. The enthusiasm of the audience culminated in an ovation bestowed upon soloist and conductor. H. W. L.

*Bela Bartok's Violin Concerto . . . played phenomenally by Mr. Spivakovsky—wonderfully seconded by Mr. Monteux—grows upon us with additional hearing. Sibelius' Second Symphony . . . combined unsurpassed musicianship and objectivity of approach with a born conductor's power of communication.* O. D., N. Y. TIMES


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*Mr. Spivakovsky . . . met its exacting technical demands with a sense of ease; these never detracted from the firmness and musicality of his tone in a performance which fully realized the expressive demands of the music . . . the playing of the Sibelius symphony . . . had breadth, but also pervasive momentum; it emphasized memorably the work's marked contrasts of instrumental hue and timbre.*
F. D. P., N. Y. HERALD-TRIBUNE

**N. Y. Philharmonic-Symphony,** Feb. 11, E—An evening devoted exclusively to works by Richard Strauss, dating from 1904 to 1933, reasserted the unique stature of this great creative genius. In unsurpassable interpretations, Dimitri Mitropoulos offered the Prelude to Act III of "Arabella"; Fantasy from "Die Frau ohne Schatten"; three symphonic interludes from the opera "Intermezzo"; and "Symphonia Domestica" (almost 50 years to the day, after its world premiere, which had taken place at Carnegie Hall). The oldest work on the program, this symphonic poem seemed to burst with vigor, freshness, and inspiration. It was an evening of euphonious sound, an exhibition of great compositorial skill, and a triumph for orchestra and conductor. An endless ovation thanked the executants for this feast of "Klangseligkeit." H. W. L.

*This was a triumph of perceptive and creative interpretation that realized, to our mind, the uttermost imagining of the composer.* O. D., N. Y. TIMES

*Here was Strauss at his richest, and here was Mitropoulos at the height of his extraordinary musical and interpretative powers.*
V. T., N. Y. HERALD-TRIBUNE

**Byron Janis, Pianist,** Feb. 12, E—There is no doubt that Byron Janis is to be counted among the most promising keyboard artists of his generation. His assets are an unfailing technic, a beautifully colored touch, an intimate understanding of the music he interprets, and a projecting stage personality. He played for a highly appreciative and large audience a program which opened with the technical fireworks of Parisi's Toccata in A, continued with a highly poetic reading of Beethoven's "Moonlight" Sonata, and offered also before intermission the latter's Sonata Op. 109. Here one noticed certain limitations of Mr. Byron's remarkable talent, but we feel certain that they will be overcome in time. A very colorful rendition of Scriabin's Sonata Fantasy No. 2, and a brilliantly played Toccata Op. 11 by Prokofieff, completed the first half of the program. After intermission Ravel's Sonatine and four pieces by Chopin were played with great coloristic charm and a beguiling romantic feeling. Enthusiastic applause demanded many encores. H. W. L.

*Here is a phenomenally gifted young technician . . . unresolved by last night's performance was Mr. Janis' stature as an interpreter. . . . At present he is, if not the greatest pianist of our time, certainly one of the most promising.* J. B., N. Y. TIMES

*Byron Janis . . . showed again . . . that there are very few mysteries left to him in the aggregation of hardwood, ivory, felt, steel and brass that makes up the modern piano. His fingers are no less than uncanny . . . the aspects of music relating to warmth and ease and human fallibility were not apparent last night. No one could be relaxed in spirit and do all the other things Mr. Janis does too.* T. M. S., N. Y. HERALD-TRIBUNE

**Boston Symphony, Pierre Monteux conducting,** Feb. 13, A—It is a joy to hear the beautiful and disciplined sounds which emanate from the Boston Symphony, and sheer pleasure to hear and watch Pierre Monteux's conducting. Any symphonic work, even an extremely mediocre one such as the Suite from "Psyche" by Cesar Franck, which comes into contact with these two forces becames refined and affecting. With Beethoven's Symphony No. 5 it is another matter. Here the brute force of concise symphonic treatment becomes hair raising, even when tempered with a Gallic suaveness which often does not become the Viennese classic spirit. The Hymn and Fuguing Tune No. 3 by Henry Cowell, a simply conceived and pleasant-sounding work, opened the program. "Death and Transfiguration" by Richard Strauss brought the afternoon to a moving finale. W. C. H.

*Mr. Monteux here, and throughout the program, had the Boston Symphony singing. Few conductors can so shape a melody, can so maintain balance and proportion. And his interpretations carry tremendous authority.* H. C. S., N. Y TIMES

*Pierre Monteux, conducting the Boston Symphony Orchestra . . . worked impeccably and with Olympian serenity. . . . If the concert languished a bit for this listener, save at its beginning and ending, that was the fault, I am sure, of its two chunkiest items.* V. T., N. Y HERALD-TRIBUNE

**N. Y. Philharmonic-Symphony, Andre Kostelanetz, Guest Conductor,** Feb. 13, E—The second in a series of three Special Saturday Night concerts, featuring Andre Kostelanetz as guest conductor of the N. Y. Philharmonic-Symphony, offered a varied fare of "light classics" to a youthful audience of Kostelanetz fans. The program was devoted mainly to such standard favorites as: Dukas' "Sorcerer's Apprentice"; Debussy's "L'Apres Midi d'un Faune"; Weber's "Invitation to the Dance"; and Enesco's Roumanian Rhapsody No. 1.

A special treat was the "Queen of Spades" Suite from Tchaikovsky's opera. Heretofore unheard in New York, this work represents the composer at his best in lyrical sweep and emotional expressiveness. One is completely captivated and fascinated by the story-telling quality of the music. Ferde Grofe's "Grand Canyon" Suite

completed the program. Accolades tendered the orchestra and conductor evoked several snappy encores, filling out a delightful, relaxed evening of listening. W. L. F.

*Saturday night's audience was predominantly composed of young couples out for a pleasant evening.*
N. Y. TIMES

*The size and responsiveness of the audience and its apparently substantial proportion of other than habitual Carnegie Hall patrons indicated that this series is succeeding in its aim of bringing a wider range of patronage to the Philharmonic and to orchestral music.*
F. D. P., N. Y. HERALD-TRIBUNE

**Yma Sumac and Company,** Feb. 17, E—Dancers, drummers, instrumentalists, with known and unknown music-making apparatus, combined with Yma Sumac to put on a diverting concert, consisting largely of folk-tune arrangements and music by Moises Vivanco, who conducted. Miss Sumac, the solo artist, needed no support from a mixed group. Here is a voice remarkable for range and color. Whether she was using a heavy, vibrant "chest" quality or soaring in coloratura flights of florid and beautiful sound, she was always unusual, and one could have wished for more of the operatic repertory on her program. One seldom, if ever, hears potentials apparently so limitless. Of course there were obvious "shifts" of vocal gears, but the whole was delightful. M. C.

*. . . has the coloratura soprano's trick of singing extreme high tones in "flute voice," and at the other end of her range, low tones of almost mezzo-soprano solidity.* J. B., N. Y. TIMES

*". . . obvious 'shifts' of vocal gears, but the whole was delightful."*
(Yma Sumac)

*. . . a very, very fine voice, a pleasing personality and a perfect ear. No tone she uttered was displeasing or off pitch.* V. T., N. Y. HERALD-TRIBUNE

**N. Y. Philharmonic-Symphony,** Feb. 18, E—The evening's program featured obscure or often neglected symphonic works. Two interesting, though not profound compositions, received their American premiere. The Cimarosa Overture to the "Beautiful Grecian" is a delightful bit, rarely heard. The De Falla "Homenajes" (Homages) pays tribute to E. F. Arbos, Debussy, Dukas, and Pedrell. As might be expected, this composition, de Falla's last completed work, employs imaginative scoring and complex rhythms, but, at least from a musical standpoint, it can not be considered among the composer's best efforts. The lengthy and at times tiring excerpts from the "Creatures of Prometheus" by Beethoven are not exceptionally good, nor were the performing forces able to rescue them from mediocrity. Schubert's delightful Symphony No. 2 in B flat, a work of the 16-year-old genius, rescued the evening for both conductor and audience. In this effort, Mr. Mitropoulos employed most meticulous handling. G. W.

("Homenajes") . . . *The first three pieces, skillfully scored, sophisticated and weak in invention, are in de Falla's later and more modern vein . . . it was a pleasure to hear the unpretentious contents of "The Creatures of Prometheus" played with the finish and appreciation that Mr. Mitropoulos bestowed upon them, and to enjoy the songful and adorable symphony of Schubert.* O. D., N. Y. TIMES

*The "Homages" differ in color and atmosphere, but are all notable for orchestral craftsmanship. . . . The Schubert symphony . . . was performed with an admirable combination of zest and dynamic judiciousness, plus understanding of style.*
F. D. P., N. Y. HERALD-TRIBUNE

## TOWN HALL

**Maria Stader, Soprano,** Feb. 1, E—Maria Stader, who comes to America from an enviable European career, showed in this first recital superior phrasing, continuity of line, and variations in tonal color. The voice is light in timbre and, while sufficiently flexible for such numbers as the Mozart "Alleluja" and Schubert "Der Hirt auf dem Felsen," found its best expressiveness in songs of sentiment and romantic rapture. In these a certain sincerity and conviction warmed the vocal quality and released the singer's tensions. Emotionally touching was the delivery of the Schumann "Frauenliebe und Leben." The seldom programmed Mendelssohn group was especially enjoyable. Leopold Mannes, as co-artist, was at the piano for Mme. Stader. Eric Simon was the clarinetist in the Schubert "Der Hirt auf dem Felsen." M. C.

*Miss Stader employed her light, flexible and expressive voice with great skill.* N. Y. TIMES


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*Sincerity and persuasive simplicity were prominent in the general impression given by Miss Stader's interpretations.*
F. D. P., N. Y. HERALD-TRIBUNE

**Charles Milgrim, Pianist,** Feb. 2, E—Charles Milgrim in his New York debut presented a varied program of Bach, Mozart, Brahms, Ravel, Albeniz, and Chopin. A large audience applauded the artist warmly for his sensitive feeling in the music he attempted. Mr. Milgrim showed a flair for the Spanish idiom, as evidenced in his Albeniz selection, but unfortunately technical limitations prevented his realizing fully his intention. The Brahms Fantasies (Op. 116) were especially labored, and the Ravel "Valse Nobles et Sentimentales" presented the young pianist with insurmountable hurdles. A Town Hall recital was an overly ambitious undertaking for him at this time. L. F.

*Mr. Milgrim proved to be a young performer of musical instincts, whose interpretations at present are hampered by a lack of facility at the keyboard.* J. B., N. Y. TIMES

*Mr. Milgrim has a lovely soft touch for quieter passages, and a bright one for louder moments. His technique, as yet, does not enable him to do consistent work on a piece from beginning to end. Also, he has a tendency to languish, in lyrical moods, which breaks the music's continuity even further.* T. M. S., N. Y. HERALD-TRIBUNE

**Calliope Shenas, Contralto,** Feb. 3, E—In her debut recital, Miss Shenas offered a program suited to several tastes. Beginning with Monteverdi airs and recitatives and arias from two Bach cantatas, she sang with assurance and undertaking, after the first evidences of nervousness were eliminated. In the Schubert lieder there was some stiffness, but with the exacting Jocaste aria from Stravinsky's "Oedipus Rex," Miss Shenas drew from assets of range and pleasant vocal timbre with enough shading to keep the music vital and telling. The Fauré group did not show the singer at her best. Five Greek folk songs by Ravel were effectively done, and the final Hindemith, Schilling, and Duke listings impressed the hearers with Miss Shenas' basic talent, musicality, and potentials. Prescott Barrows was the accompanist. M. C.

*The impression made by Miss Shenas at her Town Hall debut was on the whole a promising one. Her voice is a serviceable instrument of pleasant quality. . . . As a technician Miss Shenas still has much to learn—and unlearn.* J. B., N. Y. TIMES

*Miss Shenas' recital was in every way a stint of happy music-making. If there are quibbles to be voiced, they do not represent basic flaws nor ones that would be difficult to correct.*
L. T., N. Y. HERALD-TRIBUNE

**Regina Pudney, Pianist,** Feb. 4, E—Miss Regina Pudney presented her first Town Hall recital with a representative program including the Beethoven Sonata, Op. 2, No. 2; Brahms' Variation on a Theme of Paganini; and several selections from Chopin, Rachmaninoff, and Liszt. Miss Pudney, though playing gracefully, proved not to have progressed beyond the student stage, and found herself incapable of delivering with adequate conviction the large task she had chosen for herself. She has not formed a sure conception of style and tempi, and technical execution was erratic. L. F.

*Miss Pudney displayed a good deal of application, but technically and musically she is not beyond the student stage.* H. C. S., N. Y. TIMES

*Her technique is clearly not ready for the rigors of concert performance at the present time.*
L. T., N. Y. HERALD-TRIBUNE

**Jacques Abram, Pianist,** Feb. 5, E—For speed, technical precision, and facile delivery, Mr. Abram is to be commended. As an exhibition of pianistic flair there was much in this recital that was superior and highly enjoyable; the playing was youthful, intelligent, and enthusiastic. Missing was the quality so frequently discounted by the younger instrumentalists—an emotional warmth which, for complete interpretation, should sing through compositions of the Romantic school and in some degree color the contemporary. Programmed were the Mozart Adagio in B minor, Gigue in G minor, and the seven Bagatelles of Beethoven. The Polonaise Fantasie of Chopin, his Nocturne in D flat, and the F minor Ballade followed. The final group offered Granados' "The Maiden and the Nightingale" and the "Rudepoern" of Villa Lobos. M. C.

*Jacques Abram, pianist . . . left no doubt of his absolute technical mastery at the keyboard. Yet . . . there was an uneasy sense that one was hearing the solution of a series of mechanical problems rather than music-making.* J. B., N. Y. TIMES

*The recital's real summit . . . was reached in the works by Chopin. Here one felt the intellectual concentration and the truly exciting technical quality of Mr. Abrams' artistry join forces. The result was striking. . . .*
L. T., N. Y. HERALD-TRIBUNE

**Paul Badura-Skoda, Pianist,** Feb. 6, A—stunning development has been shown by this artist. Within the past year he has become a pianist who has to be counted among the great of his generation. Technical dexterity, tonal beauty due to a magnificently shaded touch, a musicianship of exquisite taste, and a conception of great insight characterized his readings of Bach's Partita in C minor No. 2, Mozart's Adagio in B minor, and Beethoven's Sonata in E (Op. 109). As a novelty he brought his fellow Austrian Alfred Brendel's "Metamorphoses on Old English Contredanses"—and a welcome importation it was. The piece, displaying the composer's thorough contrapuntal training, is effective, has its own character (a bit influenced by Reger), and is highly effective, espe-

*"Among the great of his generation."*
(Paul Badura-Skoda)

cially when brilliantly played as by Badura-Skoda. Schumann's Novelette in F (Op. 21) and Schubert's Four Impromptus (Op. 90) closed the program triumphantly. Many encores satisfied the request of an apparently insatiable audience. H. W. L.

*Paul Badura-Skoda . . . played much more convincingly yesterday . . . than he did at his debut last season. There was never a time when the pianist's sensitivity or honest intentions were in question, but yesterday he showed more authority and actual keyboard ability.* H. C. S., N. Y. TIMES

*. . . technique . . . impressive and unerring . . . tone was always musical. . . .* F. D. P., N. Y. HERALD-TRIBUNE

**Singing Boys of Mexico,** Feb. 6, E—This finely disciplined group of 32 young voices from Morelia, Mexico, made an auspicious debut on their first American tour. Maestro Romano Picutti, former conductor of the Vienna Choir boys, is the efficient director. An interesting program provided a worthy vehicle for some excellent and at times sophisticated choral singing.

In so young a group it is seldom that substantial tonal characteristics embodying solidity, purity, and warmth are heard. The sharpness and piercing production of the average boy soprano are not a part of this ensemble. The young soloists showed evidence of careful preparation, vocally and otherwise, such as the solo rendition of Bach's "Sheep Safely Graze." In general, the Singing Boys are a well-balanced choral ensemble; their *a cappella* work is ingratiating, and their pitch generally accurate. Three changes of native costume added glamor to the occasion. L. C.

*. . . not only did the boys sing with exceptional accuracy of intonation but they also sang beautifully and expressively . . . the striking thing about this group is that it maintains its purity and sweetness of tone even when the boys are singing loudly.*
R. P., N. Y. TIMES

*The 32 youngsters met the challenge of this exacting program with a skill and ease that reflected their own innate musicality and their conductor's ability to make the most of it.*
A. B., N. Y. HERALD-TRIBUNE

**Suzanne Danco,** Feb. 7, A—The Belgian soprano, Suzanne Danco, presented a program of considerable length and variety in her initial New York recital, which embraced works of Schutz, Handel, and Gluck, the "Frauenliebe und Leben" cycle of Schumann, Spanish songs by Luigi Dallapicolla, the "Fetes Galantes" of Debussy, together with the six "Ariettes Oubliées" by the same composer. Paul Ulanowsky was the capable piano accompanist.

Miss Danco is the possessor of a dignified and charming stage personality, and is at all times a serious and refined singer. Her voice, used with artistic discretion, is somewhat limited in range and at times in dynamic expansion, the quality being especially appealing throughout the medium and low registers. Miss Danco's first group of 17th and 18th century songs and arias was delivered in excellent traditional style, while the "Frauenliebe" cycle of Schumann was sung with a keen sensitivity to its varying moods. Debussy's "Fetes Galantes" proved to be one of the most interesting features of the afternoon's program. L. C.

*. . . in the clarity and purity of its melodic outlines . . . Mme. Danco's art is preeminent . . . others have greater warmth of personality, but there are few who can match her as a linear artist.* R. P., N. Y. TIMES

*The Belgian soprano's voice was often a sensitive interpretative vehicle, but its volume and span of color had their limits, and the tones were not always focused.* F. D. P., N. Y. HERALD-TRIBUNE

**N. Y. Concert Society,** Feb. 7, 5:30—The Saidenberg Little Symphony, Daniel Saidenberg conductor, opened the program with Bach's Brandenburg Concerto No. 6 in B flat (Carlton Cooley and Ralph Hersh, solo violists), and closed with Mozart's Symphony in A No. 29 (K.201). Both works were performed with great stylistic finesse and musicianship. Samuel Barber's "Capricorn" Concerto—with Samuel Baron (flute), Harry Shulman (oboe), Wesley Lindskoog (trumpet) as the concertino—again proved its charm and inventive richness. The first concert performance in New York of Arthur Berger's Serenade Concertant completed the program. The work is easily accessible in its transparent structure and neoclassical design, but


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also has melodic appeal. The composer, who was present, was warmly applauded, as was the whole program by a large audience. H. W. L.

*The Berger piece . . . proved to be fresh and joyous, and scored especially felicitously. It had a tender middle section, but the chief effect was of rhythmic buoyancy.* R. P., N. Y. TIMES

*Mr. Saidenberg and his group did not seem to be quite as much on their toes as they usually are, and each of the works lacked sparkle and dynamic punch. Berger's Serenade is one of his most charming pieces; there is an elegant and highly expressive thread of elegiac continuity throughout.*
P. G-H., N. Y. HERALD-TRIBUNE

**Hans Hotter,** Feb. 7, E—His New York debut as lieder singer introduced Hans Hotter, well known through his impressive impersonations at the Metropolitan Opera, as a recitalist of great stature. The mantle of Ludwig Wuellner, Paul Bender, and (on the distaff side) of Lotte Lehmann and Julia Culp rests on his shoulders. One of the most problematic cycles of songs, Schubert's "Winterreise," constituted his program. With an abundance of interpretative nuances, Mr. Hotter knew how to express the deepest meaning of these songs of nature, life, and death. The breathless attention of his large audience testified to the impressiveness of his effort. His voice obeys every interpretative intention he wants to express. From the opening "Gute Nacht," sung with great simplicity, the folksong-like "Lindenbaum," the resigned "Die Post," the tragic "Die Krahe," to the messages of sympathy with death, "Der Wegweiser," "Das Wirtshaus," and "Der Deiermann" (to mention a few of the 24 songs), he held the tense attention of his listeners. Prolonged applause rewarded him and his exemplary assistant at the piano, Paul Ulanowsky, during and especially at the end of the program. Our season is enriched by an artistic event of first importance. H. W. L.

*He acted like a gentleman and he sang like an artist. Mr. Hotter's interpretation . . . was sensitive, intelligent, and well sung . . . one forgets certain vocal limitations and listens with admiration to a superb musician.*
H. C. S., N. Y. TIMES

*Mr. Hotter, despite his musical sophistication and knowledgeable ways, had not available last night the range of hues necessary to the kaleidoscopic shifting of the music. His technical facility, save in the top range, is majestic, and he phrases with an ear to flexibility, to projecting not only words but meanings as well.*
J. S. H., N. Y. HERALD-TRIBUNE

**The Musicians' Guild,** Feb. 8, E—The third concert of the Musicians' Guild featured Lillian Fuchs in Bach's Suite for Unaccompanied Viola in G; the Kroll Quartet in the Ravel String Quartet in F; Stravinsky's Concerto for Two Pianos, played by Artur Balsam and Beveridge Webster; and Beethoven's Horn Sextet in E flat (Op. 81).

Miss Fuchs displayed admirable artistry and exquisite tone, but her interpretation of the Viola Suite lacked the color contrast and vigor associated with Baroque works. The Kroll Quartet exhibited a sensitive and firm conception of the Ravel Quartet and performed it with warmth and enthusiasm. Despite a few uneven moments the Stravinsky Concerto made a considerable impact on the large audience in a forceful delivery at the hands of Mr. Balsam and Mr. Webster, for whom it was a formidable *tour de force.* Kathleen and Weldon Wilber (French horns) collaborated with the Kroll Quartet in the Beethoven opus with firm, gratifying tone, yet the ensemble lacked cohesion, and one felt that all roles in the performances were under-emphasized. W. L. F.

*In the Ravel Quartet, their playing was remarkable for its fluid, plastic quality. . . . It was an admirable performance. Miss Fuchs' tone, while small, was agreeable and her playing was consistently in tune. Artur Balsam and Beveridge Webster performed with great dexterity. . . .*
J. B., N. Y. TIMES

*. . . a stunning program . . . the Kroll Quartet . . . clearly outdid themselves in the playing of the Ravel.*
L. T., N. Y. HERALD-TRIBUNE

**Camilla Wicks, Violinist,** Feb. 9, E—A good-looking young girl (and Miss Wicks certainly looks well) has always an advantage. The favorable impression is even heightened if the visual appeal is supplemented by artistry. Miss Wicks is an accomplished violinist, technically adroit and musically devoted. Though her Mozart sonata was not inspired, she played it well violinistically. Ernest Bloch's Sonata, which followed, is a super-"Schelomo." It is a long and weighty work, but too orchestral to be an effective piano-violin piece. Miss Wicks did herself proud, as did Brooks Smith, her excellent assistant at the piano. Honegger's Sonate (*pour violon seul*) was played with immaculate intonation. Shorter virtuoso pieces by Sarasate, Guarnieri, and Ravel's "Tsigane" closed the official program. There was stormy applause and encores. H. W. L.

*Miss Wicks now is a thoughtful, knowing interpreter as well as a superior technician.* J. B., N. Y. TIMES

*Miss Wicks' presentations of the evening offered their rewards only for their technical virtues, and lacked, in essence, those insights and revelations that make a reading take fire and burn.* J. S. H., N. Y. HERALD-TRIBUNE

**Concert Choir,** Feb. 11, E—At its second concert appearance in the currrent Town Hall series, the Concert Choir, under the skillful direction of Margaret Hillis, offered a highly diversified program which included first performances of Meyerowitz's "The Five Foolish Virgins" and Erich Itor Kahn's

Three Madrigals. Bach's "Christ Lag in Todesbanden," a group of five early English Madrigals, the Five Mystical Songs of Vaughan Williams and the Mozart Te Deum (K. 141) completed a satisfying evening of music.

The score of "The Five Foolish Virgins," with text by Langston Hughes, is one which imposes a cruel vocal tessitura for the three soloists. The solos were efficiently handled by Hallie Nowland (soprano), Diane Griffith (mezzo-soprano), and Arthur Burrows (bass), while the choral portions gave evidence of effective tonal distribution and shading. The splendid setting of Vaughan Williams' Mystical Songs for solo voice, chorus, and orchestra proved the highlight of the evening's performance. Mary Davenport, contralto soloist, sang her role with authority and graciousness. She is one of the very few singing artists in the concert field today who sing with a rare, unvarying uniformity of tonal emission, at all times enhanced by dictional clarity and deep interpretive sensitivity. The folk atmosphere in Kahn's Three Madrigals was given sympathetic treatment by the chorus. L. C.

("The Five Foolish Virgins") . . . *The fifth and final section of the cantata . . . contains interesting music; but the work is for the most part dull.*
J. B., N. Y. TIMES

("The Five Foolish Virgins"), *the contrast between the wise and the babbling foolish virgins is particularly effective, while the persuasiveness of the musical ideas varies. The writing for the soloists and chorus, and their combination, is skillful . . . the choristers under Miss Hillis' direction sang with spirit and expressive conviction.*
F. D. P., N. Y. HERALD-TRIBUNE

*"Their pitch was not of the purest . . . this shortcoming was compensated by the many assets of their genuine musicianship."*
(Vegh Quartet. Left to right: Sandor Vegh (1st violin), Sandor Zoldy (2nd violin), Georges Janzer (viola), Paul Szabo ('cello).

**Anne de Ramus, Pianist,** Feb. 12, E—Miss de Ramus, young Chicago pianist, presented a varied and interesting program of works ranging from the mid-18th to the mid-20th centuries. The contemporary works—the Suite Op. 14 of Roussel, Toccata Ostinato by Robert Palmer, Scherzo ("The Cuckoo") by Howard Swanson, and the Toccata Op. 40 by Robert Casadesus—constituted the bulk of the program. Her playing of these pieces seemed to point up the fact that Miss de Ramus feels works in the modern idiom to be her forte. Indeed, to this reviewer, her handling of these was surer than that of the Paradisi Toccata, Beethoven Sonata Op. 111, and two Chopin pieces which formed the first part of the program.
W. C. H.

*Miss De Ramus approached this music with the utmost sincerity of purpose. Unfortunately she was not equipped, technically, to handle it with freedom, and thus was unable to devote much time to interpretative demands.* H. C. S., N. Y. TIMES

*She is accurate, has a considerable expressive power. . . . But there is throughout a curious lumpiness in all of her interpretations that is distracting, the more so because it is completely consistent.*
P. G. H., N. Y. HERALD-TRIBUNE

**Vegh String Quartet,** Feb. 13, A—One of the most important chamber music events of this season took place with the first appearance in this country of the Vegh Quartet. The four artists, Hungarian by birth, are innately musical. They obviously enjoy what they are doing and convey their pleasure to their audiences. For this reporter it did not much matter that sometimes their pitch was not of the purest, for this shortcoming was compensated by the many assets of their genuine musicianship. Brahms' Quartet in C minor (Op. 51, No. 1) was a stirring experience. It sang and had rhythmic pulsation which made the piece live and breathe. The late Bela Bartok's Quartet No. 1, Op. 7, was played with an emotional understanding which gave this interpretation the earmarks of utter authenticity. A telling reading of Beethoven's Quartet in E minor (Op. 59, No. 2) closed the concert.
H. W. L.

*The Vegh String Quartet gave searching and intense performances of Brahms' Quartet in C minor, Bartok's No. 1, and Beethoven's second "Rasoumovsky." The troup plays with exceptional intensity and its interpretations are probing. All three works provided absorbing listening. The Bartok, however, was the major achievement.* R. P., N. Y. TIMES

*The Vegh String Quartet plays straight and steady chamber music. Its effects are built calmly—it lets the music happen without undue dramatizing of the printed note. A remarkable amount of feeling comes through this way, absorbed easily through the skin, so to speak, instead of hammered through the top of the skull.*
T. M. S., N. Y. HERALD-TRIBUNE

**Claudio Arrau, Pianist,** Feb. 13, 5:30—Claudio Arrau presented in Town Hall the seventh and final program in a grand cycle of seven recitals featuring the complete 32 piano sonatas of Ludwig von Beethoven. The sonatas offered were: G. Major (Op. 49, No. 2), E Major (Op. 14, No. 1), E Minor (Op. 90), and B Flat (Op. 106, "Grosse Sonata fur das Hammerklavier"). A capacity audience gave rapt attention to the intelligent and sincere delivery that Mr. Arrau bestowed upon these great works. Yet in spite of this artist's fine interpretations, one felt a lack of warmth, a quality which his intellectual approach seemed to minimize, and the final "Hammerklavier" opus presented a technical task of not inconsiderable labor for this excellent pianist. An enthusiastic uproar at the finale called Mr. Arrau back for many curtain calls. W. L. F.

**Janne Janesco, Dramatic Soprano,** Feb. 13, E—A handsome girl with a warm voice of luminous texture, Miss Janesco showed qualities that with further schooling and discipline could promise an excellent singing career. It was a program of familiar songs—Handel, Scarlatti, Bax, Strauss, Brahms, Fauré, and some English. The soprano reached her highest point vocally and interpretatively with the "Ah, Perfido" aria from Beethoven's "Fidelio." Robert Payson Hill was the fine accompanist of the evening.
M. C.

*. . . was not fully ready for a New York appearance. With more musical culture, though, and considerably more technical work, she might become an impressive singer, for she*

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*has many of the attributes of the born singer, including a large voice of ample range that often was splendid in sound.* R. P., N. Y. TIMES

*Janne Janesco . . . has many problems—in the placing of the voice. . . . Interpretatively she has all the right instincts, and where her present level of technique is not challenged brings a lovely poetic sense to her singing.*
P. G-H., N. Y. HERALD-TRIBUNE

**Sanroma, Pianist,** Feb. 14, A — The noted pianist Jesus Maria Sanroma was heard in a generous program of works from German and Latin composers. The first half of the afternoon was given over to Brahms' Rhapsody in G minor (Op. 79); the Bach Partita in B Flat, No. 1; and Schumann's "Kreisleriana" (Op. 16). The artist's approach to these German selections was conventional, based on sound musicianship and musical integrity. The Bach work suffered from lack of dynamic contrast, yet the slow movements in general revealed a beautiful sustained legato, of which Mr. Sanroma is a master.

The second half of the afternoon's offerings, dedicated to Latin composers, proved to be the artist's forte. His evocation of atmosphere from the Albeniz "Iberia" (Book I), Ravel's "Alborada del Gracioso," Villa-Lobos' "Alma Brasileira," and "Dansa do Indio Branco" could hardly have been interpreted more movingly. His facile execution, alternately proud bravura and limpid sentimentality, was intoxicating. The Villa-Lobos numbers were technical workouts of the first water, bringing down the house with a resounding ovation which brought forth many generous encores.

*. . . a mature, modest artist, with sure, strong fingers and more than ordinary gifts as a colorist. . . . Technical bravura. . . . More glib than scholarly.*
N. S., N. Y. TIMES

*This artist's personality embraces the world around him; he expresses the comfortable things in life, not the cold, mechanical ones. . . . Brilliance, color, warmth.*
T. M. S., N. Y. HERALD-TRIBUNE

**Stuttgart Chamber Orchestra; Carl Muenchinger, Conductor; Violin Soloist, Ricardo Odnoposoff;** Feb. 14, 5:30— The old question of intellect vs. emotion was raised again in this concert sponsored by the Concert Society of New York. Unquestionably, the Stuttgart Chamber Orchestra played brilliantly and forcefully (this was the intellectual approach), but what was


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missing or added to the music through their interpretation is a moot point.

The 15 string players under Carl Muenchinger's direction opened the program with the six-part Ricercare from the "Musical Offering" of J. S. Bach. Following this was a spirited performance of the Brandenburg Concerto No. 3. Ricardo Odnoposoff, with his dazzling performance of the Bach Violin Concerto in E, captured both the hearts and the bravos of the audience which called him back for an encore—the 1st movement from the E Major Solo Violin Sonata by Bach. The last part of the program was devoted to two contemporary works: the "Old Songs and Dances" by Respighi, and the Symphony for Strings (1941) by Honegger. This last work was a finely knit piece, emotionally satisfying, but hardly in what we have come to know as the typical Honegger idiom. W. C. H.

*They form a virtuoso ensemble, and they scored a rousing success, for as well as playing with precision, they can play with warmth and a sort of headlong intensity that sweeps the listener along. Ricardo Odnoposoff . . . played the solo part in the concerto with wonderful purity of style.*
R. P., N. Y. TIMES

*The Stuttgart group is a suave, polished and highly professional string ensemble. . . . But the fact remains that despite assorted virtues encountered, the concert was nowhere remarkable for its vigor, its spirit, or its imaginative resources.*
J. S. H., N. Y. HERALD-TRIBUNE

**Elly Kassman, Pianist,** Feb. 14, E—Elly Kassman's recital programmed the Bach-Liszt Organ Prelude and Fugue in A minor; Sonata No. 2 by Harold Shapero; and Schumann's "Symphonic Etudes." Miss Kassman possesses good musical judgment and artistic taste, but is too often hard put by the exigencies of the concert repertoire. The Poulenc Twelve Improvisations and the Shapero Sonata attest to her foresight in programming, and offered very interesting highlights to an otherwise conventional evening. W. L. F.

*The sad fact seems to be that she lacks the technical facility to put her ideas into effect, and she is so concerned with the problem of hitting the notes that there is no time for much else.* H. C. S., N. Y. TIMES

*. . . technical neatness and clearness of detail marked the course of the program . . . most convincing in her modern choices.*
F. D. P., N. Y. HERALD-TRIBUNE

**Little Orchestra Society,** Feb. 15, E—Thomas K. Scherman conducted his Little Orchestra in a program containtaining one fine second performance, a work he had premiered four seasons ago—Norman Dello Joio's elegant, melodic, and rhythmically spicy Concertante for clarinet and orchestra, with the excellent Wallace Shapiro as soloist; and another N. Y. premiere—Aaron Avshalomov's "Buddha and the Five Planets," which could also be called "Rush Hour in Chinatown," and is actually more at home in Tin Pan Alley than a concert hall. The featured soloist of the evening was Erica Morini, who played Mozart's A Major violin concerto (K. 219) with superb mastery, and dazzled the audience with the fireworks of Sarasate's "Carmen" Fantasy. H. W. L.

*Erica Morini put on a dazzling show. . . . As soloist in Sarasate's "Carmen" Fantasie de Concert, the violinist played with a blazing virtuosity that had the audience shouting with delight . . . in Mozart's A major Concerto (K. 219) . . . she scaled down her tone and phrased with refinement of style.* (Dello Joio's Concertante) *. . . Songful and lively by turns, this is music of sound workmanship and no mean ideas. Mr. Shapiro played it with a flair, and Mr. Scherman conducted bracingly.* H. T., N. Y. TIMES

(Avshalomoff's "Buddha and the Five Planets") *. . . an amorphous hodgepodge.* (Dello Joio's Concertante) *. . . it has jaunty, persuasive moments, and it has empty ones as well. All the solo work of the evening was first-rate.* J. S. H., N. Y. HERALD-TRIBUNE

**Stell Andersen,** Feb. 16, E—The well-known and accredited artist played a program which divulged again the innate musicality of this sensitive pianist, but also the shortcomings of her playing. As was to be expected, Miss Andersen did best with those compositions which are romantic in character, such as Beethoven's sonata "Les Adieux," which was played with colorful intimacy. So was Mozart's Adagio (K. 540). Beethoven's Rondo a Capriccio in G, Op. 129 ("Die Wut um den verlorenen Groschen") was projected too tamely—the furore was absent. Of the short pieces which made up the second half of the program, those of lyrical content were interpreted best. It was an evening of introvert music-making, but her audience understood Miss Andersen's intentions and rewarded her with cordial applause to which she responded with encores. H. W. L.

*Beethoven's Sonata . . . is a work she thoroughly understands. . . . Here the tone was lovely and there was a touching quality in the way she played the songful passages. But in faster and heavier passages . . . there were skipped notes and sometimes in the left hand, a tendency to thump rather than to strike clearly.*
R. P., N. Y. TIMES

*Miss Anderson has regularly found fullest expression in those works which do not depend upon color or flights of technique for their evocation. Phrases were moulded with delicacy and comprehension; contrasts were cleanly marked, without exaggeration.* L. T., N. Y. HERALD-TRIBUNE


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**The Bach Aria Group,** Feb. 17, E—The third concert of this season's series by the Bach Aria Group has as featured soloist Jennie Tourel, mezzo-soprano, who sang with the group's regular soloists.

The performance was of the highest excellence, a fact which we have come to expect from this integrated group of musical artists. And, in general, the selection of church cantatas and excerpts from them was of unusual interest. But when hearing a strictly one-composer concert, the inevitable comparisons between pieces leads one to the conclusion that even the great J. S. Bach could not always be a genius.

Miss Tourel sang the noble cantata 170, "Vergnuegte Ruh," beautifully, though at times the notes in the lower register (this cantata is for a real alto, not a mezzo) failed to appear; or if they did, they could not be heard. But Miss Tourel's almost legendary artistry can make the best of any situation and her charming presence always leaves an indelible impression on the listener. All the other soloists were in fine form and contributed to a very rewarding evening. Frank Brieff conducted. W. C. H.

*Miss Tourel, once she warmed up, sang with the artistry and experience that she always brings to her work.*
H. C. S., N. Y. TIMES

*. . . a splendid array of musical stars were assembled together . . . the accompaniment and Miss Tourel got out of alignment once or twice, but it was not enough to mar the lovely mood that was created and maintained.*
P. G-H., N. Y. HERALD-TRIBUNE

**Inez Palma, Pianist,** Feb. 18, E—Inez Palma played works from the conventional piano repertoire. Opening with Mozart's Phantasie No. 4 in C minor, followed by the Beethoven Sonata in F (Op. 10, No. 2), Miss Palma's program failed to show convincing performance. Her tempi were a bit impetuous, and her tone lacked dynamic contrast and was diffused. The artist "came to life" with the Schumann "Phantasiestucke" (Op. 12), and in the remainder of her program held the attention of her audience much better. Miss Palma responded to the generous applause with two delightful encores. W. L. F.

*What she did not have was the technical accuracy to put her points across. A little more pianistic discipline, and Miss Palma's playing will be altogether absorbing.*
H. C. S., N. Y. TIMES

*When unrushed, the pianist gets very pleasant sounds out of her instrument—smooth, soft tunes, clean-cut chords, and a good resounding bass. Miss Palma is more musician than technician, a situation far better as it stands than reversed.*
T. M. S., N. Y. HERALD-TRIBUNE

**Olga Grether and Marian Jersild,** Feb. 19, 5:30 p.m.—These winners of the Annual Town Hall Debut Award were presented by the New York Madrigal Society (Marguerite Potter, founder). A modest-sized audience greeted Miss Grether, mezzo-soprano, and Miss Jersild, pianist. The vocalist was ably assisted at the piano by Allen Rogers. Miss Grether's voice lacks color and has a pronounced break between the middle and lower registers. She is endowed with intelligence and a charming personality. Need of further study is evident. Her principal offering, Wolf's "Mignon," proved taxing. Other selections were by Marx, Pergolesi, Huhn, LaParra, Paulim, Ives, Rachmaninoff, and arrangements by Braga, Lobos, and Tavares. Allen Rogers accompanied with great skill.

Miss Jersild, a prepossessing young lady played the Brahms Variations and Fugue on a theme of Handel, a formidable opus quite beyond her grasp at present. She did better with Hindemith's Pastorale, Interludes, and Fugues from "Ludis Tonalis"; Katherine Mulky's "Loneliness" (from Suite in three moods—first New York performance); and Prokofieff's "Diabolical Suggestion." H. I. B.

*Miss Grether's voice is a somewhat colorless instrument. Otherwise she is an intelligent artist and uses her limited vocal resources with skill and taste. Miss Jersild wrestled valiantly with the Brahms Handel Variations, but this immense work is a trifle beyond her powers at the moment. The pianist appeared more at ease in the works of Hindemith, Prokofieff, and Katherine Mulky.* J. B., N. Y. TIMES

*. . . Miss Jersild made the more satisfactory impression. . . . Her musicmking is pleasantly extroverted and rhythmically bouyant. Miss Grether is more seriously handicapped by inadequacies in her command of foreign languages and in general, musical reasoning. Her voice is warm and handsome, but the lines she spins are broken by errant changes of color and by sudden emphasis unjustified by either the music or the text.*
L. T., N. Y. HERALD-TRIBUNE

## METROPOLITAN OPERA

**Die Walkuere,** Feb. 4, E—The first "Die Walkuere" of the season was, in most respects, a brilliant performance. Conductor Fritz Stiedry guided Wagner's enormous music drama through one long emotional crescendo to Wotan's powerful Farewell in the Third Act. The production was vocally superb; visually, sometimes clumsy. At least this reviewer felt that a few moments, which should have appeared serious, came off with an unintended comic element. Miss Harshaw continues to improve with every Wagnerian production. Her large warm voice gave an added thrill to the role of Bruenhilde. Set Svanholm and Astrid Varnay were appealing as Sigmund and Sieglinde. Ferdinand Frantz and Hans Hotter in the roles of Wotan and Hunding displayed excellent vocal

techniques. The Valkyries, particularly in the opening of the Third Act, presented a dashing picture. All in all, this is one of the Met's most successful productions. G. W.

**Lucia Di Lammermoor,** Feb. 8, E—Interest in this performance centered on the debut of Dolores Wilson in the title role. The American-born soprano has been acclaimed in Europe and, we believe, in Latin American appearances. Her first New York bow was a major assignment, in the world's leading opera house, before a fashionable Monday night audience. Comparisons with coloratura divas from Tetrazzini and Barrientos, to Lily Pons, were inevitable. That Miss Wilson acquitted herself with credit in an exacting situation augurs favorably for future hearings. She was young, vital, convincing, and completely poised. A little slow on the beat, she nevertheless established a sympathetic communication with her audience which brought her numerous curtain calls and tumultuous applause. The new soprano's voice ran to a sweetly fluent top, the extreme notes in alt being normal tones, not falsetto squeaks. The middle range needed smoothing. There was some unevenness, and frequently a surprisingly harsh quality, but these are captious points against the grace and sincerity of the characterization. The rest of the cast included Renato Capecchi, a dry-voiced, histrionically superb Ashton; Jan Peerce, singing his fine Edgard; and the dependables, Thelma Votipka, Norman Scott, Thomas Hayward, and James McCracken. Fausto Cleva conducted. M. C.

*" . . . young, vital, convincing, and completely poised."*
(Dolores Wilson)

**Aida,** Feb. 13, E—The season's first performance of Verdi's "Aida" was marked by two last-minute vocal and one dance substitution. Gino Penno, scheduled to make his New York debut as Radames, was replaced in creditable fashion by Kurt Baum.

*A giant to reckon with.*
(Gino Penno in sensational debut as Don Alvaro in *La Forza del Destino*).

Blanche Thebom, who had sung the Wagnerian role of Fricka in the afternoon, was heard effectively as Amneris in the place of Fedora Barbieri. Janet Collins, leading female dancer, was unable to appear; Marian Horosko proved capable in her place. The remainder of the cast included Zinka Milanov as Aida, Leonard Warren as Amonasro, Lubomir Vichegonov as the King, and Jerome Hines as Ramfis—all of whom proved vocally and histrionically appealing in their respective roles. Fausto Cleva conducted. Under the handicap of late substitutions in principal roles, the entire performance was projected on a more than adequate level. L. C.

**Carmen,** Feb. 16, E—Substituting on short notice for indisposed Fedora Barbieri, young Nell Rankin stepped into the role of the Spanish Gypsy, playing and singing one of the finest performances of her career. It would have rated a top-flight notice on any stage. Although the mezzo-soprano's experience in the role has been in other theatres, her sultry beauty and lustrous voice carried out through the wide spaces of the Metropolitan with unique and telling effect. It is a real pleasure to record this success for Miss Rankin. Kurt Baum as the cooperative Don Jose, Lucine Amara as Michaela, Frank Guerrera as Escamillo, with the reliable Osie Hawkins, Heidi Krall, Margaret Roggero, Clifford Harvuot, George Cehanovsky, Alessio De Paolis, completed the cast. Tibor Kozma conducted. M. C.

## CARNEGIE RECITAL HALL

**League of Composers,** Feb. 1, E—In celebration of Walter Piston's 60th birthday the program opened with a performance of his Quintet for flute and string quartet (1942). The Kroll Quartet and John Wummer (flute) were the executants of the spirited performance. The work stands up well, as a piece of masterly craftsmanship and was warmly received by the audience. The composer, present in the audience, was cordially feted.

The rest of the program was devoted to French contemporary vocal music and the world premiere of Ned Rorem's song cycle "To a Young Girl," based on poems by Yeats. The singer was Doda Conrad, whose musicianship is beyond discussion, but whose vocal projection has to rely more on expression than real vocal beauty. Thus, very often his efforts became mannered. Accompanied adequately at the piano by David Noakes, he presented "Mouvements du Coeur," a collective homage to Frederic Chopin on the 100th anniversary of his death by George Auric, Jean Françaix, Darius Milhaud, Francis Poulenc, Leo Preger, and Henri Sauguet. "Visions Infernales" by Henri Sauguet and "Three Poems" by George Auric were premiered. The music sounded most of the time rather artificial and too intellectualized to move the listener. It is morbid and decadent, and did not convince this reporter that European—or rather French—music is in a healthy state. Ned Rorem's song cycle shows the composer's characteristic ability to create atmospheric tonal paintings. Jean Françaix's "La Cantate de Mephisto 1952" for bass and string quartet, with the Kroll Quartet doing the honors, closed the evening. H. W. L.

*The Auric pieces had imaginative piano backgrounds, which lent atmosphere as Mr. Conrad declaimed the poems. The Rorem songs were simple, brief and quite pretty.*
R. P., N. Y. TIMES

*Mr. Conrad's singing relies on declamation for his effects rather than soaring voice and measured phrasing. Mr. Auric's songs, especially, seemed shaped by poetry-reading considerations as well as musical ones. . . . Mr. Rorem's cycle . . . water down Yeats' mystical undertow so that relationship between music and words all but disappears.*
T. M. S., N. Y. HERALD-TRIBUNE

**Doris Davis,** Feb. 14, A—Doris Davis, contralto, was heard in a program of well-known songs and arias which included compositions of Handel, Monteverdi, and Horn; a group of six Brahms lieder; four French songs by Fauré, Hahn, and Vidal; and a concluding group sung in English, by Rachmaninoff, Grieg, Watts, Lawrence, and Burleigh. Miss Davis, who is a serious and capable singing artist, is the possessor of a rich and dark voice which has a special opulence through the middle and high range. It is generally well disciplined in its use, excelling in long, sustained phrasing. However, when the music calls for quiet singing, there appears to be a recurring tendency to lose resonance in the tonal emission with a consequent lack of dictional clarity. Such was the case in Montiverdi's "Recitative ed Aria d'-

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Arnalta." With the possible exception of the insensitive atmospheric treatment accorded the beginning of "Unbewegte Laue Luft," the Brahms group was sung with musical and interpretive intelligence, combined with excellent taste. Fritz Jahoda was the accompanist. L. C.

*Miss Davis is a cultivated singer who understands her texts and has a grasp of differing musical styles. Her voice has warmth and color in its middle register and she can fade out into a lovely mezza voice at the top.*
R. P., N. Y. TIMES

*. . . a sensitive and intelligent singer . . . in songs that suit her, in range, style and speed. . . . Faster moving music, where the voice must maintain stability and flexibility, are apt to get a little out of hand, and she sometimes sings a little flat when singing softly where the volume pressure drops.* P. G-H., N. Y. HERALD-TRIBUNE

**Paul Kessler, Baritone,** Feb. 15, E—The puzzling aspect of this agreeable recital was that the singer seemed to have, as natural gifts, much more in voice dynamics and variety of shadings than he employed on this occasion. He offered smooth, well-styled singing in songs ranging from Stradella to Paul Bowles. The most ambitious group was the Schumann "Dichterliebe," which was done with evident understanding of the text and musical phrase. Helen Elser accompanied. M. C.

*. . . sang with admirable polish and refinement, but it was small-scale performance throughout.*
J. B., N. Y. TIMES

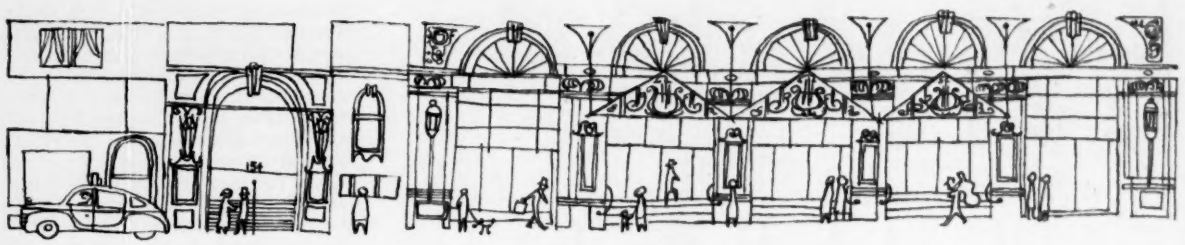
*At present he is not ready for the intense competition characteristic of the New York concert stage. That doesn't mean he never will be.*
T. M. S., N. Y. HERALD-TBIBUNE

## KAUFMANN AUDITORIUM

**American Chamber Orchestra, Robert Scholz conducting,** Feb. 18, E—Assisted by Helen Kwalwasser (violin), George Grossman (viola), and Jerome Roth (oboe), this excellent instrumental ensemble presented the second in its series of three concerts to a large appreciative audience. Handel's Overture to the opera *Agrippina* was the sparkling opening offering. Featured on the program was Ellis B. Kohs' Chamber Concerto for Viola and Strings, an atonal product with interesting episodes wrought by a master composer.

Mozart's lovely Divertimento No. 15 in B-flat (K. 287) for Strings and Two Horns, "Lodronsche Nachtmusic" No. 2 (1777), received polished performance, as did Bach's Concerto for Violin and Oboe in C Minor (Circa 1725), which afforded Miss Kwalwasser and Mr. Roth opportunity for display of virtuosity. Mozart's Symphony No. 21 in A Major (K. 134) (1772) brought a musically satisfying evening to a close amidst enthusiastic plaudits. H. I. B.

# ALONG 57th STREET

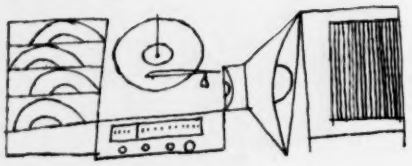


■ **No matter what the weather, doors and shutters seem to rattle down on 39th Street. Rumors have it that Mr. Bing is again *faux-pasing*: this time it looks as though he will be antagonizing two of the Met's star attractions. We hear that two of his most respected and distinguished sopranos, famed for hard work, dependability, and bringing the customers in, are not going to be working as much as usual. It is said that one of these remunerative voices will, next season, be singing only "Carmen." It is also reported that the Met's news-making Wagnerian soprano gets to do only two roles come season '54-'55. Curioser and curioser. Well, Mr. Bing is a pretty obstinate man, and perhaps his obstinacy is the kind which thrives on unpopularity. Thus far he, or those about him, have managed to antagonize the press, stellar singers, the house of Ricordi (apparently that's how come we never got to hear "Boccanegra" this season), and even the mammoth American public which adores the Saturday matinee broadcasts. Bing should be flourishing. But why should our leading opera house bear the brunt of all this? Or doesn't the Met want to lead? Suggestion: buy Mr. Bing a course in public relations. . . .**

■ Chicago, in the name of its new and one-performance-successful Lyric Theatre, will be welcoming, we hear, **Maria Callas.** Miss Carol Fox and her diligent co-workers should be putting out the red carpet come autumn. Prospect is: "La Superba" will do two performances, one of "Norma," one of "Lucia." For these two she's said to be getting $10,000. Shades of the Golden Era! Did Miss Mary Garden ever get that in Chicago? Callas is, of course, number one mystery voice in her own native America (a New York girl, she has never sung in the U.S.A., has made her fabulous reputation in Europe, in Latin America). We've heard her on Cetra, and especially on Angel discs. Some of us have heard her in Europe. Result: violent argument. Some say she's actually the greatest operatic talent since the plushy days of Lili Lehmann; others maintain that the Callas voice is uneven, her stage presence none too happy. This reporter has heard and seen Callas and feels that she is without peer on the operatic stage today. Great coup for Carol Fox & Co. if "La Superba" does actually do "Lucia" and "Norma" in Chicago. To be fair, Bing & Co., we've heard, did try eagerly to sign Callas. They got nowhere but that was not their fault.

■ SEEN ALONG FIFTY-SEVENTH STREET: **Jeanette MacDonald** in shades of brown. Looked wonderful. It's not only the beautiful MacDonald autumnal coloring which does it but her brilliant, genuine, good-humored smile. Also she walks so prettily. . . . **Lily Pons,** a brief, dark, elegantly groomed flash from curb to the doorway of Constance Hope's building. . . . **Vera Zorina** rushing to class at The American School of Ballet. Fellow classmates say that Zorina is dancing better than ever before. So its good news about her being in lights again, come next season and the revival of "On Your Toes." Zorina came to stardom via "Toes" in London. Fitting that it should return her to stardom in New York. Meanwhile she's been making a unique career for herself: reciting to Honegger, Foss, Hindemith. This she does magnificently, as concert audiences in New York, Chicago, Louisville, etc., etc., can testify. Plans now call for Zorina not only to do "On Your Toes" next season, but concurrently to recite with the Concert Society, with the Pro Musica Antiqua of New York, with other major concert groups. . . . **Jennie Tourel** pausing for a moment to let the heavy mid-day traffic have its way. Her Columbia recording of Mozart and Schubert songs should be out very soon. . . . **Sylvia Marlowe** and boys happy about a tour for their Harpsichord Quartet next season. Meanwhile Miss Marlowe's off to play in Rome. . . . **Patricia Neway** stopping to say that after her "Resurrection" stint in Paris she will do a straight show down at The Circle in the Square. "Absolutely no singing in it," she says. Paradox: why is Neway such a rage in Paris, while nobody does anything about her, operatically, here? However, Neway is a brilliant emotional actress: her legitimate debut at The Circle in the Square should make theatre history, could sequel into a Geraldine Page career. Miss Page came to fame and Broadway-Hollywood notice via her much-praised performance in The Circle in the Square's "Summer and Smoke." How come nobody makes operas out of Edith Wharton's "Ethan Frome" or Eugene O'Neill's "Desire Under the Elms" for Pat? What could be more natural?

■ PROPHECY: **Diana Adams** will, if she remains with The New York City Ballet, become its brightest star. She is not only beautiful to look at but an exquisite lyric dancer. In Danny Kaye's very amusing "Knock on Wood," she emerges as a strong dancer—also shows that she has a sense of fun. Now she seems to be adding brilliance in execution to her other terpsichorean virtues. Substituting for Tallchief in "The Nutcracker," Diana Adams dazzled. UBIQUITOUS.



# HI FI AND MUSIC

By EDWARD TATNALL CANBY

## Musical Economics

THERE'S an old tradition that says an artist shouldn't be concerned with such mundane matters as money—nor is a critic supposed to care a fig about the price of an orchestra seat. I don't see how that can apply to anyone, critic or no, interested in the available library of recorded music.

Sometimes we forget that records are an industrial product, that in the last analysis even the artistic standards that operate within a record company are matters of business—for in the best sense one "sells" good quality, one achieves a special and perhaps high reputation upon which, if business acumen is abundant, one keeps out of the red. Record consumers cannot advance one good reason why record companies should be obliged to produce music at a financial loss! If that loss, in so many red figures, is absorbed in the less tangible interests of prestige and long-range accomplishments, then this is merely a more subtle form of profit, or intended profit. But a dead loss—no. Not on purpose, at any rate.

We have recently been enjoying one of those apparent consumer windfalls that hit every business at sometime, a wave of fabulously low prices. One company holds a special sale; another follows suit, and the amiable war is on—amiable for the consumer, who reaps the harvest. Without exception, every account of this phenomenon I have read has blessed the event, in the name of the lucky record collector. It's easy enough to take that viewpoint (though the record dealers and manufacturers may feel otherwise) if you are thinking of your own collection. The immediate benefits can be immense.

But I'm not so happy about it. Each time one of these waves comes along, I'm a bit more uneasy. Not at all because I'm against bargains, or for that matter against enlarging your collection. But as I see it, this sort of development in which the bargains emanate, so to speak, from the top, in which reductions are set off by the manufacturing companies themselves, indicates a stage in the economic life of the LP record that may indicate a very serious future loss in the scope of available offerings.

That's hard to imagine right now, I admit. Records of anything and everything are flooding the market faster than most of us can keep up with them. I can understand how many dealers—and perhaps many collectors as well—might secretly hope that the monthly spate could just possibly be dried up a wee bit, possibly by a very slight economic recession. It wouldn't then be quite so hard to make up one's mind! But, alas, that is not how musical economics operate. The complex factors that determine when it is likely to be profitable to unleash a flood of records, and when it is wise to abate that flood, are extremely tricky, and even more so is the subtle relationship between pricing, advertising (promotion), and ultimate profit? Will a lower price stimulate interest and open up new markets? Will a 25 percent increase in promotion bring in an even larger increase in sales? (These are hardly words for a musician and record critic to be using, I know—but I must use them.) These are hard questions to ask any business man whose fortune is tied up in the answers, but his guesses determine pretty definitely what you will get in the way of music and what you are likely to shell out for it.

A flood of production, strangely enough, doesn't always mean a healthy industry. It often indicates a somewhat touchy state, a kind of forced feeding, like the fattening up of corn-fed hogs or the gorging of chickens for market. The idea is to deliberately overload the channels of distribution and consumption, supply more than can be absorbed. It sounds wasteful and you may wonder how this could work to anyone's advantage—but it does. My suspicion is that in the record field the answer is fairly simple. The more individual items a record dealer must stock, the more strenuous must be his efforts to unload records upon the public by every means at his disposal, so that the net result (as the theory goes) will be greater sales volume. A dizzy idea, but we've all heard of this sort of economics before. Think of the parallel lines of household goods, identical products sold under several brand names, competing with themselves (if the housewife sees two brands, she's sure to buy one of them), or the excessive number of automobile models and small radio designs that overlap one another in design features and price. Old stuff.

But this is not the crux of the matter yet. Suppose that we inject into the flood a sudden price cut from the big companies. A battle between titans ensues. But the real victims are those dozens of innocent and worthy bystanders, the small companies.

The glory of the present record catalogue is the immense contribution of the small companies that have blossomed out since long-playing records appeared six years ago. They do not supply the bulk of records, but due largely to their exploration of the less standard repertory, now carried into every corner of the world of music, past and present, the basis has been laid for extraordinary changes in musical taste now going on among record owners. The large companies have followed along these paths, not led. They have done fine things, but in response to demand, a demand created substantially by the activities of the smaller concerns. They have kept us in Tchaikowsky and Brahms and Beethoven, they have brought the concert repertory to us in dozens of choices, but the smaller concerns did the spade work for musical expansion.

At first these small companies were in clover, for while the big concerns were putting out three speeds and paying fabulous prices for domestic performances, the little fellers made tapes in Europe and rushed them out on one speed alone, long playing. Even after the 78 classics were dropped, the advantage continued, what with vast quantities of cheap music available all over Europe for the roving tape recorder. But recently things

have grown tighter. The repertory is —believe it or not—running dry. We have so many novelties that there's not enough novelty left for a profitable clean-up. The large companies, too, have followed into the corners of musical Europe. Small-company advantage is far less than it was.

But the small-company service remains musically vital to us. Without it, there is every reason to think that the range of our recorded music might economically find itself receding again —towards those old-fashioned principles of business that state (for big companies): *plug a few popular best-sellers, music, and artists; avoid the product of limited appeal.* It could happen, and it may, if the small companies are made victims of an industry-wide lowering of record prices.

We have had enough of that sort of thing elsewhere. Radio was an early victim to the mass-appeal economy. Television compounds the principle by its inherently enormous cost. Even the concert world, especially our symphony orchestra series, sticks to the tried-and-true product for economic survival. At present we have a range of music upon records that is absolutely without precedent in the entire history of music listening. We are enormously ahead of the concert world—for on records we tap the concerts of every country, and more often than not we hear far better music from each source than do local concert residents—for, again, there is a wholly different economic impetus. Music that, even in Vienna or Paris, is uneconomical and unperformed in concert is feasible and available for us on records. We actually hear more and better European music-making than the Europeans themselves, and all because of that peculiar economic situation that has increased our record companies from a handful before the war to dozens and dozens at present.

That is why I am definitely uneasy at the prospect of lower prices for records—on any permanent basis. The big companies can make a tiny profit or even sustain a definite loss for as long as strategy may dictate. The small companies cannot possibly stand up to this, and their agony will increase every day that such prices last.

Already, it seems to me, there is an unhealthy tendency among the small concerns to record "popular" repertory, and so keep alive on items of supposedly wider interest. "Scheherezade," the big concertos and repertory symphonies, a quantity of "hi-fi" items —"Pines of Rome," "Pictures at an Exhibition," and the like—these are the small-company products that a tighter economy has made mandatory. And the sound is not good, for few smaller concerns can hope to compete on the home grounds of the big outfits against long-time pros of the concert virtuoso world. The small companies have to be able to stick to small-company repertory. We must pay a price that will allow them to do so.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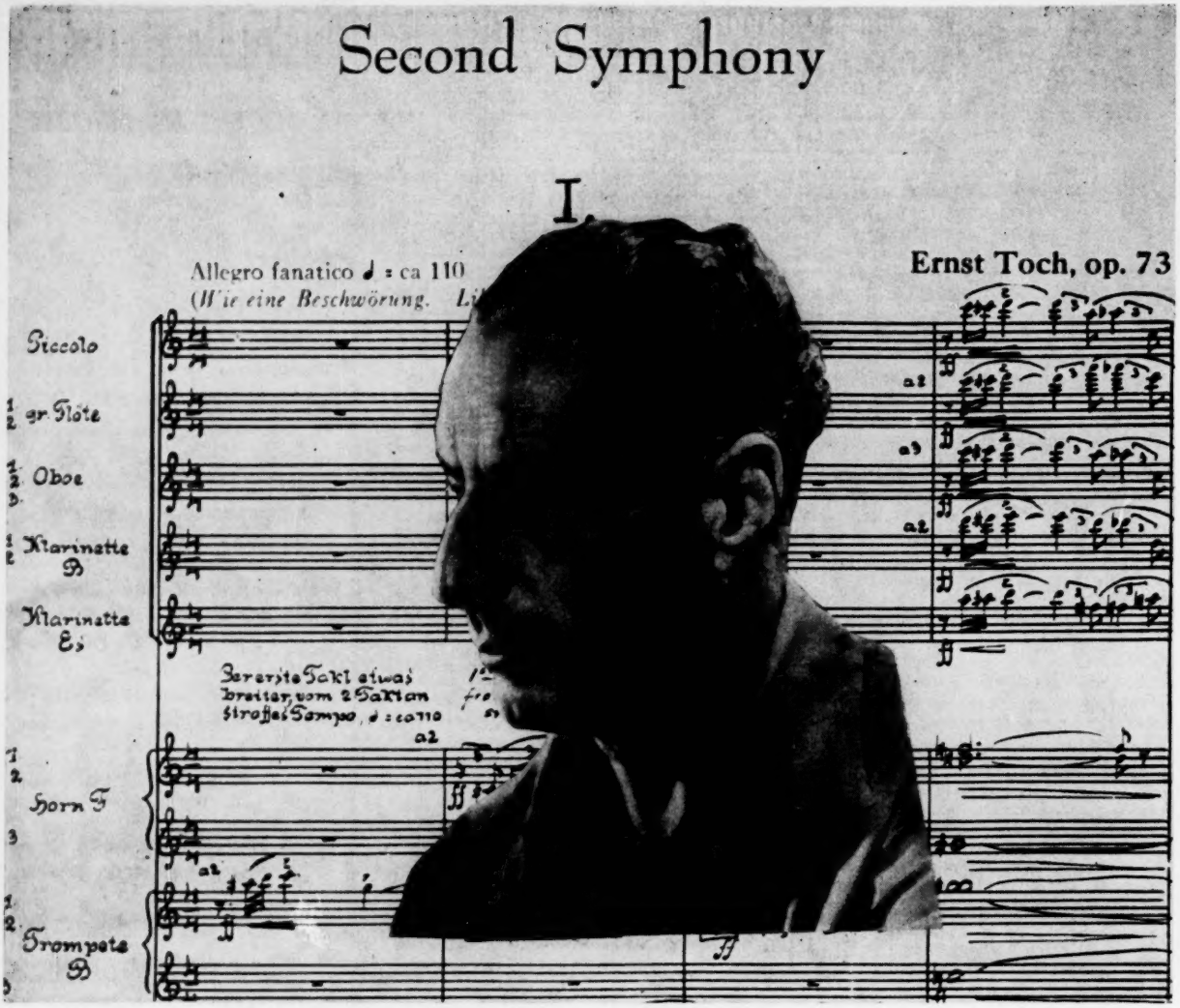


# "THE TEACHING OF MUSIC COMPOSITION IS FUTILE," *Says ERNST TOCH*

By ALBERT GOLDBERG

WHILE universities, colleges and music schools on every hand are expanding and stressing their "departments of composition," one famous composer and former eminently successful teacher has renounced the teaching of musical composition as a futile business.

He is Ernst Toch, the distinguished Viennese-born composer who was for a time a prominent pedagogue on the local scene and who is currently spending four months at the Huntington Hartford Foundation devoting himself to composition.

Mr. Toch resorts to an analogy to state his case.

"Beethoven as a young man went to Mozart and asked for lessons," he said. "Mozart listened to him improvise and play his compositions and when he had finished Mozart said, 'This man will make the world listen to him!' But

Because of the controversial nature of Mr. Toch's views as expressed in this article, the *Courier* has asked for comments from a number of outstanding composers. Their replies will be reprinted beginning with our March 15 issue.

Albert Goldberg, music critic of the Los Angeles *Times*, to whom we are indebted for permission to republish this provocative interview, is one of the leading figures in the musical life of the West Coast. Before taking over his present position, he was for four years with the Chicago *Tribune*. He began his career as music critic under Glenn Dillard Gunn of the old Chicago *Herald and Examiner*. Mr. Goldberg is also a lecturer at U.C.L.A. and a contributor to several magazines.

Reprint from Toch's Second Symphony: copyright 1953 by Associated Music Publishers, Inc. EDITOR

although Beethoven had money to pay for lessons and Mozart was in desperate straits he refused to take him for a pupil.

"He knew why. He found out sooner than I did. Beethoven then went to Albrechtsberger for lessons. Would anyone remember the name now if he had not taught Beethoven? And would Beethoven not have become Beethoven if he had not studied with Albrechtsberger? No—I cannot believe in teaching composition any more.

"I stopped teaching from despair. He who is destined to be a composer will be one in spite of what he is taught. Bartok never gave a lessen in composition—only piano. I wish I had done that. The only teacher to study composition with, if you have everything else, is life. Of course every musician has to know his language, just as a poet must know grammar. A musician must study elementary theory. But composition is something different. I differentiate between the creation of something worth while and something you turn out for units and credits. You cannot learn to be creative.

**One Source of Art**

"Once the parents of a student came to me and asked, 'How long will he have to study?' And I replied, 'How do I know how long he will live?'

"When I was in Europe every interview started with the question 'With whom did you study?' Would anyone think to ask with whom a poet studied? But in music they think it means something. I tell them I had the good fortune to study with Mozart. You can't become a poet in any realm of art by studying with this or that man or by joining this school or subscribing to that 'ism.'

"In every time and epoch there is only one source of art —the ever-timeless human soul. Today we are steeped in 'isms' and styles and all kinds of confusion. When my Symphony No. 1 was performed in Vienna last year three 12-tone composers came to me after the concert with tears in their eyes. I had converted them—not by words but by music.

"One 12-tone lady asked me how I had liked a piece of hers I had heard. 'Well —' I hesitated. 'You can test it,' she declared. 'Everything comes out right!'

**Let Music Talk**

"I am amazed at the confusion today and the shifting of importance to things I cannot think of as important. I am not concerned with fads and styles when I write music. If my music should turn out to be old-fashioned let it be old-fashioned. I try to convey something, to let music talk. Most contemporary music coughs and belches but it does not talk.

"I am convinced that 95% of the composers of today would not have dreamed of writing a note if they had lived a century ago. The musical language of today makes it too easy for them. If we are to be content with mathematics, why should not everyone compose? I know people of 40 and 50 who never composed before but who compose prolifically today. When did they become composers?

**Originality Natural**

"There are two things that irk me in modern attitudes. One is the subject of originality. For a time I passed on compositions for a publishing firm, and on the forms they submitted to me to fill out the first entry was 'originality.' You can be original if you can't help it, but when you try to be original by volition—what comes out? The unique charm of small children is their unawareness of their being, but when a grownup tries to be childlike he is preposterous. Either you are or you are not original by nature.

"How original was Mozart? If you ask me what innovations he introduced in his works I should say zero, point, zero, zero, zero. He accepted the prevailing forms and rules and filled everything with his inexhaustible and unapproachable cornucopia of ideas. He did not have to strive to be original. For me he is the greatest master of all time. If the miracle of Mozart was possible, then we should eliminate the word impossible from our vocabulary.

**Unconscious Effort**

"Similar to this obsession with originality is the idea of nationalistic consciousness in art. Nationalism, if unconscious, is one of the most charming ties between peoples. But as soon as it becomes conscious and emphasized it is hateful. I am constantly asked 'Why don't you write Jewish music?' There is only one answer. I don't know what Jewish music is. If my music should be Jewish I am content, but I can't set out to write Jewish music.

"If Bach and Beethoven wrote German music, and Debussy and Ravel wrote French music, it is because they could not help writing it. That is why their music is good. If anyone had urged them to write German or French music they would have been perplexed.

"It is like today's cry 'Be contemporary!' Most of the new music I hear cries 'I am contemporary'—and that is that. I would not advocate that music try and duplicate or copy what has been done before. I don't mean that we should do away with contemporary music but with the overemphasis on schools and isms. We all know that writing in 12 tones reveals as much, or as little, about quality as writing in major or minor modes did in former times.

**Low State of Art**

"The opinion prevails that music only has a chance to be understood after repeated hearings, and that therefore we must not at once reject something that sounds ugly or beyond our grasp. Mahler once said, 'Art is what displeases.' But that does not mean that what displeases is necessarily art. Puccini had an immediate world-wide appeal and Chopin's music was taken up at once by all pianists. A composer does not have to be misunderstood to be a master. Great music can be understood by everyone who is subject to human feeling. What is good is bound to become better. What is bad becomes worse and worse.

"Great music is not 'liked.' You have to love it so much that you want to live with it and embrace it with your heart. If there is any piece written within the last three or four decades to which this could apply, I cannot think of one. I am sorry to say that I think we are living in a very confused and low state of art."

# THE NATIONAL SCENE

*"Visiting Musician of 1953"*
(Walter Hendl, Conductor of the Dallas Symphony Orchestra)

## CHICAGO

■ Is Chicago to have a permanent opera company of its own? This vital question may be answered next fall when The Lyric Theatre of Chicago will have completed its assured three-week season—Nov. 1-21, 1954. Meanwhile, this worthy organization has to its credit two outstanding performances of Mozart's *Don Giovanni* given in Chicago's Opera House. Both performances, Feb. 5 and 7, were crowded.

To Carol Fox, president, and her Artistic Coordinator, Nicola Rescigno, praise is due for their efforts to re-establish a permanent opera in our city, and for having chosen Mozart's difficult masterpiece and presented it without compromise in splendid fashion. The performance was complete with regulation orchestra of seasoned players; a full quota of musicians on and off stage; chorus; ballet; the entire rococo decor (to which we took such exception when newly made for the 1926 production in the Auditorium) exposed attractively by William Wymetal, Regisseur, and deftly managed by efficient stage hands; and, of primary importance, with an impressive cast of opera stars. "We doffed our hats to Mozart," they said, "and put our hands in our pockets."

Rescigno, young only in years, conducted a distinguished performance. The long opera (shorn only of a few recitatives *secco* and the final *trio*) moved along smoothly under his vivacious and efficient baton, so that from beginning to end Rescigno proved himself a sensitive musician and knowing conductor.

The protagonists had been chosen with discriminating care. Nicola Rossi-Lemeni in the title role showed himself an agile, if not noble, Giovanni. Often vocally splendid as in his singing of the "Drinking Song," he was less impressive and lacked finesse in the "Serenade," one of the sure hits of the Opera when Victor Maurel and Antonio Scotti sang the part. John Brownlee did well as Leporello and proved himself more aristocratic in mien than the master he served reluctantly as sentinel and servant. Eleanor Steber, usually heard as Donna Elvira, assumed for the first time the role of Donna Anna. Though her voice is not quite dramatic enough to surmount the heavy demands of the role, she made up for that deficiency with truly beautiful singing of her arias and concertized numbers, and with admirable histrionics. Irene Jordan was successful in her first performance of Donna Elvira. Her voice, noble attitude, and sense of theatre successfully portrayed the ungrateful role of the jilted inamorata of a Don who could claim the conquest of a "thousand and one" women. Leopold Simoneau won tremendous applause after his expert delivery of "Il mio tesoro." As an actor Mr. Simoneau has much to learn, but it is our belief that whenever his stage presence matches his singing, he may very well then be a true successor to the late Bonci. The Musetto of Lorenso Alvary was fine in voice and action. A routined artist, he makes of Musetto not a foolish lover, but a man of vigor who does not intend to be an obliging husband. Luigi Sgarro, with imposing voice and stature, gave added importance to the role of the Commendatore. Bidu Sayao's Zerlima—Bruno Walter-trained—was the essence of graceful

*Alexander Tcherepnin (left) and Hans Schwieger, conductor of the Kansas City Philharmonic, look over the score of the noted composer's Symphony No. 1, which was given its local premiere by Mr. Schwieger in late December.*

singing and high comedy. Her success was complete in the captivating delivery of "Batti, batti mio Mazetto," one of the high points of the entire performance.

This genuine sample of the caliber of performance to be expected from The Lyric Theatre of Chicago, presented as a "Calling-Card" performance, has already strengthened immeasurably the support being given the venture, which holds great promise of giving back to Chicago an opera of its own. Provocatively interesting plans for the fall season, and those to come, are in the making, and will soon be released.

Miss Fox has had the valuable support of an imposing Advisory Board including Hon. Martin J. Kennelly, Mayor of Chicago; Maestro Giogio Polacco; Rosa Raisa Rimini; Edith Mason Ragland; Giovanni Martinelli; Frank St. Leger; and The Lyric Guild, a lively group of young Chicagoans whose city-wide fund-raising campaign has assured the fall season of 1954.

■ The Chicago Symphony Orchestra's February concerts were happy events. Bruno Walter was guest conductor for the two weeks preceding Reiner's return from his mid-season vacation. The Orchestra, attuned to Walter's demands, were ready for Reiner's equally uncompromising musicianship.

Highlights of Walter's concerts were the welcome and certainly expert performance of Beethoven's Triple Concerto as played by George Schick, John Weicher, and Janos Starker; a wonderfully contained and strongly imaginative reading of Berlioz' Fantastic Symphony and the Bruckner Seventh; and the appearance of lovely silver-voiced Hilda Gueden, whose exquisite artistry glorified Handel and Mozart arias, and Mahler's Songs for Soprano With Orchestra. Mr. Walter, at his closing concert for the season (he is invited back as guest for as many seasons as he will come) was warmly feted.

Mr. Reiner conducted the Feb. 21st concert. The "stops were out" as the program opened with Bach's Toccata and Fugue in C, as arranged by Leo Weiner, and was excellently performed. Mr. Reiner obviously admires and enjoys the work; but impressive as it is in part, in this reviewer's opinion it is too extravagantly orchestrated and too bombastic in effect for Bach's style. Reiner's other purely orchestral offering was Elgar's Variations on an Original Theme, which was more movingly performed than we had ever heard before.

Adding to the eventfulness of this concert was the return appearance of Leon Fleisher after an absence of six years, during which time he has grown immeasurably in artistic stature. His performance of the Beethoven Concerto No. 2 in B Flat was exciting not for any electrifying effects or feats of showmanship, but because of the big musical talent it revealed. With taste, a penetrating musical mind, and apparently infallible technic, he played simply, fluently, and with wonderfully controlled tone. There was brilliance, bravura, and a musical sensitivity that made the Adagio movement arrestingly beautiful. Young Fleisher's success was unquestioned, for his playing proved that he knew how to play Beethoven.

■ At her Orchestra Hall concert of Feb. 14 Myra Hess established a still warmer bond than ever between herself and her devoted audience—from the moment she stepped on stage, through her final encore, when she announced, "and now its tea-time" (then nearly six o'clock).

This great artist has never played more joyously than she did in Sonata No. 7, and Chopin's B Flat minor Sonata. Surrounding these were Bach's C minor Fantasy and the French Suite No. 5, played in all their freshness and purity of style, and the closing Symphonic Etudes of Schumann, which were given such a wonderfully imaginative reading as to reconvert us completely to this great master.

RENÉ DEVRIES and DOSHA DOWDY

### National Music Council Seeks Data on Federal Music Subsidy

The National Music Council, of which Edwin Hughes is Executive Secretary, announces that it is engaged in getting the opinion of its member organizations on the matter of Government subsidy for music. A resolution was adopted at a meeting called on Dec. 15 last in Steinway Hall, New York, by the Council of representatives of its own organizations and of others outside the Council, as well as persons known to be interested in the national musical scene, which empowered it to send out a questionnaire for the purpose. The National Music Council states that, up to now, it "has taken no action in regard to the Howell Bill or the subsidy of arts by the Federal Government, and will not be in a position to do so until it hears from its constituent organizations."


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## Walter Hendl Honored

Walter Hendl has just been informed that the Philippines Committee on Annual Awards for 1953 Music Personalities has chosen him "Visiting Musician of 1953," as a result of his conducting tour of the Philippines during September and October of 1953. Mr. Hendl has been asked to return to the Philippines this fall to fill guest-conducting dates, once again, with the various orchestras of that country.

An additional significant honor will be bestowed upon Walter Hendl when he is awarded the honorary degree Doctor of Music by the College of Music of Cincinnati at the Commencement Exercises to be held in Cincinnati on Thursday evening, June 3, 1954. Mr. Hendl will be present to receive the degree and will deliver the Commencement address.

Following his visit to Cincinnati in June, Mr. Hendl will conduct a series of concerts for the Pacific Coast Festival at Santa Barbara, California. Immediately following the Pacific Coast Festival, he will return to Chautauqua, New York, for his second summer season as Musical Director of the Chautauqua Symphony Orchestra for its 24-concert series.

## Milwaukee "Pops" Founded

The Milwaukee musical scene gained in color with the formation of the Milwaukee "Pops" Orchestra. Similar in structure to the widely known Boston "Pops" Orchestra, it is supported by public contributions with some private help. Its repertory includes light and popular music and excerpts from the classics. Eventually the Orchestra plans to tour several Wisconsin cities. Its musical director is John D. Anello, who was director of operas and concerts and manager of the Washington park "Music under the Stars" series. Several guest conductors have appeared, among them Howard Barlow, regular musical director of the "Voice of Firestone" radio and television program, who conducted the Orchestra on Feb. 5 at the Pabst Theatre.

## Lawrence Tibbett Feted

A dinner commemorating the 30th anniversary of Lawrence Tibbett's Metropolitan debut was held on Feb. 25 at the Astor Hotel in New York. Deems Taylor was the speaker of the evening, and entertainment was contributed by a group of Mr. Tibbett's colleagues. Proceeds from the dinner were contributed to the Musicians Emergency Fund.

## Jacques de Menasce Honored By French Government

On Monday, Feb. 7, at a ceremony held at the French Consulate-General in New York, Jacques de Menasce, composer and pianist, received the Cross of the Legion of Honor from Count de la Garde, French Consul-General, in recognition of his services to French music in this country and his contribution to the furthering of good will between the musical groups of both countries.

## Kempe Engaged to Conduct At "Met"

Rudolf Kempe, general music director of the Bavarian State Opera in Munich, has been engaged to conduct several German works at the Metropolitan Opera during the 1954-55 season. His assignments will most likely include one opera by Richard Strauss, not performed in this country before. Mr. Kempe was conductor of the Dresden State Opera, and guest conductor at the Vienna State Opera. For two years he has been in his present position in Munich. He was also chief conductor for the Strauss Festival, which the Munich Opera gave last fall at the Covent Garden Opera in London, presenting there *Arabella, Capriccio,* and *Liebe der Danae.*

## Leinsdorf and Steinberg Renew Contracts

Dr. Erich Leinsdorf signed up as conductor of the Rochester Philharmonic Orchestra for another year, 1954-55, his eighth year as permanent conductor. Previous permanent conductors have included José Iturbi and Eugene Goossens, and many guest conductors of high repute, among them Sir Thomas Beecham. Dr. Leinsdorf has greatly broadened the prestige of the Rochester Orchestra, which is now in its 31st year. Its spring tour this year includes concerts at Carnegie Hall in New York, and at the Brooklyn Academy of Music.

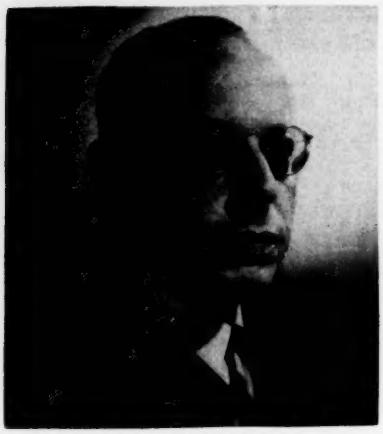
William Steinberg, the distinguished musical director and conductor of the Pittsburgh Symphony Orchestra, has concluded an extension of his present contract for two additional seasons, 1954-55 and 1955-56. The Orchestra, which under his leadership has taken its place among the top-ranking American symphony orchestras, has widened its fame by recordings made under his direction, which have been recognized as among the best in existence. They have carried the fame of the Orchestra to every corner of this country and abroad.

## $500 Music Contest Opens

Samuel Barber and Dimitri Mitropoulos will be judges in the musical award competition of the Tamiment Institute. $500 will be given for the best original string quartet submitted before April. Full details may be obtained from the Institute, 7 East 15th Street, New York, N. Y.

## CLEVELAND

■ The 12-day Conductors' Workshop at Severance Hall, sponsored by the Cleveland Orchestra, the American Symphony League, and Mrs. Fynette Kulas (who for many seasons past has



*George Szell — Musical Director and Conductor of the Cleveland Orchestra.*

contributed generously to every worthy musical project) was launched by George Szell immediately after returning from his lengthy New York activities. Thirty-two young conductors throughout the nation were chosen from nearly 100 applicants eager to avail themselves of the wonderful opportunity offered for advanced study of the various functions of a major symphony orchestra. Their schedule called for attendance at ten rehearsals, six concerts, and two sessions of the Orchestra Chorus; they attended seminars on program building as well as orchestra management. An interesting feature was the preparation of a varied list of orchestral works to be conducted by them, with Mr. Szell as mentor. The Women's Committee of the Orchestra was invited to attend one of these sessions, at which several of the talented young conductors led the full orchestra in Strauss' "Death and Transfiguration," Howard Hanson's Third Symphony, and the Scherzo movement from Lalo's Symphonie Espagnole. They were full of praise at the reception they received in the city, and exuberant in their gratitude for this experience. A letter from Ernest Ansermet to George Szell was made public, in which the veteran Swiss conductor heaped the highest encomiums upon the virtuosity of "your magnificent orchestra," which he considered a privilege to conduct. These words are balm for the wounds inflicted by the N. Y. Metropolitan Opera!

■ Resuming his regular symphony concerts, Szell presented a Beethoven-Tchaikowsky program, and a magnificent all-Brahms evening with Erica Morini playing the Violin Concerto. I believe the Brahms Fourth to be one of the most grandiose contributions Mr. Szell offers the music world today. It is of stupendous impact and grandeur.

■ The debut of Maria Stader was one of unalloyed pleasure; her clear and ringing tones are made for Bach and Mozart; her diminutive, almost marionette figure is amazing when one considers the strength and beauty of her voice. Mr. Szell conducted from the piano Bach's charming Wedding Cantata for Solo Soprano and Orchestra. Mozart's "Exsultate, Jubilate" likewise gave Miss Stader an opportunity to display her fine vocalism. Sibelius' "En Saga" opened the program, and a gripping performance of Strauss's "Death and Transfiguration" provided a moving *finis*. ROSE WIDDER

■ Bernard's management is responsible for four sold-out houses for the magnificent Sadler's Wells Ballet. Another sold-out house heard the great Artur Rubinstein, who in this reviewer's estimation has probably reached the heights it is humanly possible to attain in his interpretation of the classics. Brahms' F minor Sonata and the Schumann "Carnaval" revealed his great mastery; naturally his Chopin group was the essence of Chopin. Enthusiasm demanded many encores. Another wonderful pianist, who, curiously enough also programmed the "Carnaval," a grandiloquent Samuel Barber Sonata, and an exquisite Mozart opus, was Robert Goldsand, appearing here (at the Art Museum) for the first time, but we hope, not for the last. His style, technique and intellect far surpass many of the better-known pianists of our day. The sophisticated audience was vociferous in its acclaim, and the artist responded with some breathtaking encores.

ROSE WIDDER

## LOUISVILLE

■ The fourth subscription concert of the Louisville Orchestra (Feb. 17, Columbia Auditorium) was a salute from the city of Louisville across the Atlantic to the city of Versailles, France, the present home of Jacques Ibert, whose Louisville Concerto received its world premiere. The Ibert work, in a light vein throughout in spite of the use of jazz rhythms, is full of Ibert's characteristic Gallic witticism; the orchestration is brilliantly colorful, and the entire piece has an immediate and direct aural appeal. Mr. Whitney and the orchestra gave it an inspired and zestful performance, and earned prolonged ovations from the sold-out house.

Isaac Stern, soloist of the evening, played two violin concertos—Mozart's G major (K. 216), and Bach's A minor. Praise need not be added to this artist's well-known technical mastery, but hardly enough praise can be given to his genuine musicianship.

The evening opened with an inspiring performance of Gluck's Overture to "Iphigenia in Aulis," and closed with Piston's Suite from "The Incredible Flutist," similar in exuberance to the Ibert work, but in an outspoken American idiom. Mr. Whitney and the orchestra gave their best.

*George Szell and the twenty-eight conductors of community, civic, and college orchestras who participated in the Cleveland Orchestra's Conductors' Workshop held at Severance Hall, Cleveland, from Jan. 23 through Feb. 4. Seminars with first-desk men of the Orchestra and the Orchestra Management completed a full twelve-day schedule.*

■ The series of Saturday afternoon Public Readings of newly commissioned works, inaugurated at the beginning of this year, was continued by Robert Whitney and the Louisville Orchestra. Carlos Surinach's fiery "Sinfonietta Flamenca," a highly concentrated work, made a good impression. The overture by Heitor Villa-Lobos, "Alvorada na Floresta Tropical" (Dawn in a tropical forest), is impressionistic and colorful program music based on original themes. A third new work is the exotic Concerto No. 7 by Alan Hovhaness. Its Jhala-Scherzo has great aural appeal, and the canons of the last movement grow to an impressive climax. George Perle's "Rhapsody for Orchestra," not easy to listen to, is twelve-tone music largely influenced by Arnold Schoenberg. Another novelty in similar language was Wallingford Riegger's "Variations for Piano and Orchestra," which uses a fugue theme of the twelve-tone type in twelve brief and transparent variations. The "Little Symphony (No. 2) in B flat" in three movements by Robert Sanders has many moments of great beauty. The first student work awarded a prize and performed in the new series, was the "Fantasy for Chamber Orchestra" by the 27-year-old Keith Wittmeyer. Originally written for piano duet, then transcribed or orchestra, the work shows skill and talent, although the orchestration appears too thick at times. DR. HANS F. KUPPENHEIM

## CINCINNATI

■ One of the most pressing problems confronting symphony orchestras today is how to attract young people to their formal concerts. The Cincinnati Symphony Orchestra seems to have found at least a temporary solution. It will engage television personalities to sugar-coat the classics with a liberal sprinkling of modern fare. That was the case on Jan. 29 when Leroy Anderson conducted for the edification of the largest symphony audience of the season, made up mostly of enthusiastic teen-agers. They had come primarily for the concert's second half, which consisted entirely of the well-known composer-conductor's facile arrangements and novelties, but in so doing, they were exposed to the brightly colored, sonorous effects of Berlioz, Tchaikowsky, Richard Strauss, and Wagner. It is a trend well worth watching.

Of more than passing local interest was the appearance of internationally known Nikolai Malko as guest conductor for the thirteenth pair of symphony concerts. Under his direction the Cincinnati Orchestra seemed to have an enhanced cohesiveness and a better balanced tone quality, brought about by a change in the Orchestra's seating arrangement more than by anything else.

The fourteenth program pair (Feb. 5-6) introduced the world premiere of the young Cincinnati composer, Charles Hamm's, Sinfonia for Orchestra. This short work was commissioned by and dedicated to musical director Thor Johnson in recognition of his having played more contemporary American music than any other conductor in the country. It is somewhat baffling in its polytonal aspects and not readily accessible upon first hearing, but merits commendation for the writer's skill in the transparency of voice leading and in its economy of means. The concert's high spot was the playing of Rudolf Serkin, whose performance of the Beethoven Piano Concerto No. 1 in C was a revelation of color and interpretive insight. The orchestra under Thor Johnson collaborated beautifully throughout.

In recognition of National Jewish Music Month, Thor Johnson gave the first performance with orchestra of "Let There Be Light," a cantata for baritone solo and mixed chorus by Baruch Cohon, another Cincinnati-trained musician, at present working in Hollywood. The work makes effective use of Hebrew melodies in a grateful choral line, and firm, incisive rhythms.

■ Non-professional operatic groups throughout the country might well envy the artistic results of the Cincinnati Music Drama Guild, whose repetition, after several years, of Kurt Weill's "Street Scene" was the best of its season so far. Jerry Helton, George Kirch, Patricia Morgan, and Marilyn Taylor distinguished themselves vocally in a smooth and adroitly moving production. Unfortunately, the public's response to the Guild's aspirations and achievements is not as encouraging as it should be.

LOUIS JOHN JOHNEN

## ST. LOUIS

■ A notable array of top-flight artists made their appearance during January, including Nathan Milstein, Artur Rubinstein, Leon Fleisher, Leopold Stokowski, and Marian Anderson. The first four were guests with the St. Louis Symphony Orchestra, while Miss Anderson was the recitalist sponsored by Entertainment Enterprises.

Milstein, who expected to play the Bach E minor Violin Concerto, was forced to make a substitution due to the late arrival of the orchestra parts, and instead, gave virtuoso performances of the Chaconne, and the allegro from the E major Partita, without accompaniment. Later in the program he gave a brilliant performance of Prokofieff's D major concerto, which he and the orchestra recorded for Capitol on the following day.

Mr. Golschmann opened his concert with Milhaud's arrangement of Couperin's Overture and Allegro, followed by Wagner's Siegfried Idyll and Tchaikowsky's Romeo and Juliet overture, all excellently played.

Artur Rubinstein drew his usual large attendance. Appearing twice on the program, he played Chopin's F minor concerto, and the Rachmaninoff Paganini Variations. Since all extravagant encomiums have been exhausted in reviews of this great pianist, nothing can well be added. His

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devotees were in their usual explosive mood, and several encores were obligingly added to quell the disturbance.

Mr. Golschmann provided his accustomed discreet accompaniments, and in addition gave interesting readings of Toch's Variation-Fantasy on the Westminster Chimes, and Harty's setting of Handel's Water Music.

■ The following week Leopold Stokowski was guest conductor, while Mr. Golschmann was filling a like assignment with the Los Angeles Philharmonic. Stokowski introduced Herbert Elwell's "The Forever Young," a work for soprano and orchestra, set to the poem by Pauline Hanson. Marie Kraft, the soloist, entoned the dramatic and emotional incidents of the text with appropriate feeling and fine vocalization. Elwell's musical setting is in a conservatively modern idiom, and his orchestration highly effective. Elwell was brought to the stage to receive his share of the applause.

■ A special Sunday afternoon orchestra concert featuring Leroy Anderson as conductor-composer drew an overflow house to Kiel Opera House. Anderson conducted twelve of his own popular numbers in addition to works by Berlioz, Debussy, Tchaikowsky, Strauss, and Wagner. O. C.

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### New York Concert Society Plans 1954-55 Season

The Concert Society of New York, through its manager, Henry Colbert, has announced some of its plans for its second season.

It will continue to present chamber music in the broadest sense of the term. In addition to quartets, quintets, trios, etc., it will also present individual artists—mainly lieder singers—as well as small orchestras.

The return of Elisabeth Schwarzkopf, the New York recital debut of Margaret Harshaw, and the only local recital appearance next season of William Warfield are some of the highlights in the vocal department. Vera Zorina will be on hand as narrator in a special work, and among the assisting artists are Frances Magnes, violin; Fernando Valenti, harpsichord; Phyllis Curtin, soprano; Alice Howland, mezzo-soprano; Paul Doktor, viola; Carleton Sprague Smith, flute; and many more.

The Quartetto Italiano will return, but all the other smaller ensembles will be new to the Concert Society, some of them (for example, the Quintetto Boccherini, and the Barylli Quartet) new to this country. The Trio di Trieste will be heard for the first time in six years. The Philadelphia Woodwind Quintet, made up of the first-desk men from the Philadelphia Orchestra, will make its first Town Hall appearance. The Juilliard Quartet and the Graudan Duo (cello-piano) are listed also.

Among the larger groups there will be two chamber orchestras from Italy, I Musici and the Societa Corelli—the former in this country for the first time, the other making its first appearance in Manhattan. Also scheduled for its first hearing is the Zimbler String Sinfonietta, which is composed of members of the Boston Symphony Orchestra. Szymon Goldberg and his Ensemble and the Saidenberg Little Symphony have been reengaged. The Concert Society will also present Virgil Thomson as conductor of a chamber orchestra.

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### "Voice of America" to Broadcast Toledo Orchestra Concert

"The Voice of America" recorded the third subscription concert of the Toledo Orchestra, which was played in the Museum of Art Peristyle on Jan. 27. The program will be broadcast overseas on the Voice of America's German service to central Europe. Featured soloist in the concert was Carl Friedberg, world renowned pianist, who has made America his home since 1914, with Wolfgang Stresemann, conductor of the Toledo Orchestra, accompanying him in Beethoven's "Emperor" concerto. Ernest Bloch's Sinfonia Breve was the featured orchestral work of the program. Mr. Stresemann has just been reengaged for the season 1954-55 as conductor of the Orchestra.

## LOS ANGELES

■ U.C.L.A.'s annual Young Artist Concert turned up a potentially great dramatic soprano in the person of Marilyn Hall, 23, who scored so impressively a year ago as Cleopatra in Los Angeles City College's production of Handel's *Julius Caesar*. Miss Hall's improvement has been remarkable. From the first note of Gluck's "Divinites du Styx" one sat transfixed by the lustre, magnitude, range, and consistency of support in her voice. Prognostication is a hazardous undertaking, particularly with regard to singers, but there could be little hesitation in predicting that Miss Hall may make as great a mark as an opera and concert singer as another Los Angeles singer of a decade ago —George London. Her path will be immeasurely enhanced by her intelligence, seriousness of purpose, and statuesque titian-haired beauty.

Joy Kim, the petite Korean lyric soprano, shared this U.C.L.A. program with Miss Hall and 14-year-old John Korman, a remarkably able and musical young violinist. Miss Kim, who leaves next month for a six-month European tour under the auspices of the U. S. Department of State, is a mature recitalist for her age, 23. It was unfortunate that the delicacies of her vocal color tended to be backgrounded by the overwhelming aspects of Miss Hall's singing. Her Korean folk songs and Schubert and Wolf lieder were superb, and again one wished that her opportunities in opera might be more promising. Perhaps in Europe they will be; she would be an unforgettable Butterfly.

■ Returning artists who rested on their laurels in a less than favorable light were bassos George London and Jerome Hines—both of whom were trained here. London's recital was extremely disappointing to those who know his artistry. It was perfunctory, even superficial, and almost consistently uninspired; further, his voice seemed tired and somewhat colorless. It may be that what this great singer most needs now is a six-month layoff after the unflagging effort he has expended in reaching the top.

Hines, slated for a recital at La Sierra College near Riverside, became fog-bound en route and arrived two hours late. Meanwhile his accompanist, Emil Danenberg, another ex-Angeleno, had treated the audience to piano playing of an exceptionally high standard, even managing to deal brilliantly with Ravel's "Gaspard de la Nuit" on a piano of exceptionally hard tone. Waiving his fee and promising to return later this spring, Hines nevertheless sang some ten songs for the half-house which had patiently remained, revealing a tremendously increased mastery of dramatic expression, platform ease, and personality projection over the time we last heard him in recital here some four seasons ago.

■ At other recent Philharmonic Orchestra concerts the soloists were pianist Alicia de Larrocha and violinist Michael Rabin. Miss de Larrocha, heard by Wallenstein when he was conducting in Spain last year, was making her debut in this country. Her playing of Mozart's A major Concerto (K. 488) paid most attention to the lyrical line, yet revealed an assured technique which sparkled through, but did not obtrude upon the music. Her solo work in De Falla's "Nights in the Gardens of Spain" was subtly colored and entirely expressive of mood. Two orchestral pieces by Eugene Zador—Elegie and Dance—won great favor with the audience for their skill and rhythmic vitality.

Rabin's choice of the Wieniawski F sharp minor Violin Concerto was a good vehicle to display his technical prowess, but hardly won appreciation as a palatable piece of music. He was heard to much greater effect a few days later in a recital at Thorne Hall on the Occidental College campus. His musicianship and easy grasp of the most difficult problems of technique now must await an emotional maturity to match them.

On this program Wallenstein gave one of his greatest symphonic inter-

pretations in several seasons—a performance of Schubert's C major Symphony which was a marvel of integration, pace, phrasing, richness of string tone, and accuracy of attack. It deserved in every way the tremendous ovation it won.

■ Among the more fascinating smaller programs of recent weeks were the local premiere of Vaughan Williams' one-act opera *Riders to the Sea*, by members of Dr. Jan Popper's U.C.L.A. Opera Workshop under Gerhard Albersheim's baton; and a program of music by Anton Webern, conducted by Robert Craft for an "Evenings on the Roof" concert. The opera is a remarkable example of the matching of a literary mood with music, and was superbly staged, sung, and played by the well-coached students. C. SHARPLESS HICKMAN


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*Revival of* **Le Coq d'Or** *in Covent Garden an "unqualified success"!*

# INTERNATIONAL SCENE

## LONDON

■ Rimsky-Korsakov's Opera *Le Coq d'Or* has been revived at Covent Garden with unqualified success, being enthusiastically welcomed both by press and public. The actual London première took place forty years ago in a Russian season at Drury Lane Theater, when it was presented as an opera-ballet. The singers, principals and chorus, were seated and dressed in red, on high staircases on each side of the stage, tier upon tier. The action was mimed and danced by the renowned Diaghilev Company with Karsavina in the leading role. Though this production (which it is said met with strong disapproval by the composer's widow) created a furore at that time, the Covent Garden management did not follow precedent in the present revival. This was no doubt a wise decision.

The production now under review—an opera, in accord with the composer's intentions—was by Robert Helpmann. Adequate cooperation was supplied by the Sadler's Wells Ballet School. Scenery and costumes were by Loudon Sainthill. Each of the three sets were attractively designed, especially that of the Third Act—a brilliant display in the City Square of King Dodon's capital. The opera was conducted with superb dynamic power by Igor Markevitch, and marked his debut at Covent Garden. *Le Coq d'Or* was Rimsky-Korsakov's last opera, and was not performed during his lifetime, owing to difficulties with the Russian censor—even though it is described as a "fairy-tale with a moral."

It is by no means easy to cast; but, in the main, Covent Garden did well in this respect—the two all-important roles of Queen of Shemaken and King Dodon being interpreted with unequivocal success by Mattiwilda Dobbs and Howell Glynne respectively. Miss Dobbs, the American soprano, sang with beauty of tone and flawless musicianship, and presented a ravishing picture in her gorgeous costume. Glynne, whose type of voice was exactly right for the character, extracted every ounce of humor without descending into farce. The small though important role of the Astrologer is written for a "tenor-altimo" and was cleverly impersonated by Hugues Cvenod. Among the smaller roles special reference must be made to Barbara Howitt's clever characterization of the nurse Amelfa. The one real weakness in the production was that of the singer of the Golden Cockerel herself. Neither her words nor her voice came over the footlights on the first night. In fairness to the singer (who must be out of sight of the audience), the reason was probably owing to the position in which she was placed. This can surely be remedied.

Other revivals have included *Rigoletto*. In this production Miss Dobbs was an enchanting Gilda, singing with warmth and clarity; and the role of the Duke was sung by the Maltese tenor Oreste Kirkop with fluent style and opulent tone. This excellent tenor was (unfortunately for Opera) snapped up by Hollywood. *Fidelio* was given under the conductorship of Clemens Krauss—an authoritative and incomparably polished reading of this master work. Another guest in this performance was Julius Patzak as Florestan, who gave a sensitive and remarkable interpretation of this rôle and earned the acclaim he has received in every opera house in which he has sung it. His English diction was a model.

■ At Sadler's Wells Theatre, the leading dramatic soprano, Amy Shuard, has returned to the Company after several months' study in Italy. Among her most effective rôles is that of Ta-

tiana in Eugene Onegin, which she first sang two years ago. Gifted with an exceptionally fine voice, especially her vibrant and ringing high register, it would be interesting to hear her in a large opera house. No doubt this will soon be possible.

■ On the subject of opera, it is a matter of the highest satisfaction that in the New Year's Honor List, John Christie, founder of the Glyndebourne Opera, has been made a member of the Companionship of Honor (C.H.). Opera in England owes much to his generosity and eclectic taste, and this high honor is indeed a well-merited distinction.

■ The de Cuevas Ballet—which is giving a short season at the Stoll Theater—opened with a program of three ballets new to London: *Tertulia,* the scene of which is set in a variety playhouse in Madrid a century ago; *Dona Inez de Castro,* set in Portugal in medieval times; and *Prisoner in the Caucasas,* a folk-lore ballet, after a poem by Pushkin with music by *Khachaturian.* On a subsequent evening, another ballet new to London was presented, *Piège de Lumiere*—an original and arresting production. The theme is extraordinary, dealing as it does with escaped convicts who hide in a tropical forest and exist by capturing and selling giant butterflies. There is brilliant dancing by Hightower, Golovine, and Skouratoff. The score is by Damasse, and décor by Labisse. This ballet made a vivid impression and will be much discussed in ballet circles.

■ Richard Arnell (who has spent considerable time in America) conducted the Royal Philharmonic Orchestra at the Festival Hall. His Ballet Suite "Punch and the Child" was first played here a year or so ago, and Sir Thomas Beecham appears to be a warm admirer of his work. It should be heard in its proper setting, as a ballet, before final judgment can be passed on it. Also on the program was the London premiere of his violin concerto. Written as long ago as 1940, it has subsequently been revised, but can hardly be classed among the composer's most effective compositions. The soloist was the American Harold Kohon, who played with fluency and purity of expression.

■ Kletzki conducted the B.B.C. Symphony Orchestra (also at the Festival Hall) in the Vivaldi Concerto Grosso for Strings, Mozart's "Prague" Symphony, and Mahler's 9th Symphony (which lasts approximately 90 minutes). The Mahler work is a test of endurance for conductor, orchestra, and audience, but was very well received. Of the four movements, the finale (adagio) is overwhelming in its emotional grandeur and melting beauty, and resembles in some degree the "Abschied" section of "Das Lied von der Erde." Kletzki is a sensitive and romantic interpreter of Mahler, and the orchestra played with compelling eloquence.

■ We in London were particularly interested to read the review in the January 1 issue of the *Musical Courier* of the Festival of British music in five concerts at the Juilliard School. This must have required long rehearsals and profound research, and the programs were chosen with a judicious balancing of the past and present. The scheme was a tribute to British composers that is very greatly appreciated on this side. ARTHUR NOTCUTT

## MILAN

■ In January *Otello* was presented. Ineffably beautiful was the singing of Renata Tebaldi, a Desdemona difficult to better anywhere today. Her voice in all ranges, but outstanding in the top notes, was of chilling purity and masterful projection, which won her an ovation after the "Ave Maria" in the last act. A singer who seems equally at home in full voice or pianissimo, Miss Tebaldi's vocal shading in the "Song of Salce" was admirable. Her acting, too, seemed to have gained new breadth, for she made her role deeply convincing. Mario del Monaco in his fine projection of the character of Othello made up for a certain amount of vocal unevenness, while Leonard Warren as the controversial Iago was in top form, singing in a thoroughly polished and expert manner, with admirable control. His pianissimi possessed uncanny resonance; and, all with flawless Italian enunciation, better in fact than some Italian singers heard with him.

Next on the Scala boards on Jan. 18, came a new *Lucia di Lammermoor,* with Maria Callas in the title role, and Herbert von Karajan directing as well as staging the opera. This was indeed an unusual combination, since Madame Callas is far from being the coloratura traditionally associated with this role, and von Karajan is known here chiefly for his interpretations of German music. Maestro von Karajan, in acquitting himself successfully, proved once again the fallacy of "labels," of which many versatile artists are victims. Maria Callas provided a vocally dramatic experience, astounding everyone by managing with ease her full-bodied voice into a rippling thread of sound, with round, well-placed high notes.

■ On January 26 a little throng of progressive souls gathered among the *scaligeros* to hear the eagerly awaited versions of *Bluebeard's Castle* by Bartok and Stravinsky's *Les Noces,* a pleasing duo indeed. Of course, those veritable pioneers, who daringly believe that musical vitality needs constant refreshment from new creative sources, and other such revolutionary thoughts, sadly conceded that the stage presentation of these two works on the hallowed boards was somewhat late, about forty and thirty years respectively, but no matter.


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In the Bartok opera, the two singers were Dorothy Dow and Mario Petri, respectively singing the parts of Judith (the bride) and Bluebeard. Miss Dow's voice had good qualities; however, one became less and less convinced this was her role. Her acting was unfortunate, with streaks of unbecoming coyness which detracted from the subtle spirit of the work. Mr. Petri was vocally inadequate for the part; he also seemed to be a victim of poor stage direction, which relied utterly on lighting and Miss Dow's sallies for an indirect delineation of the character of Bluebeard. The orchestra under Giulini played the poetic Bartok score competently.

*Les Noces* seems to have profited from a somewhat larger expenditure of interest, effort, and enthusiasm. It was a real production, revealing at times a pleasing unity of its component elements. One could question the interpretative conceptions of Tatiana Gsovsky (choreography) and Nicola Benois (costumes and sets), but that would be a lengthy matter of opinion. The singers were Magda Lazslo, whose fresh voice gave beauty to the soprano role; Cloe Elmo, who sang the mezzo-soprano part excellently; Amedeo Berdini, tenor; and Ivan Sardi, bass.

MIMI SANDBANK

## PARIS

■ The main event of the past weeks was the opening, attended by *tout Paris*, of the Petit Theatre Marigny. It is located in the heart of the Champs Elysees in the Theatre Marigny, where the famous dramatic company of Marie Renaud and Louis Barrault is residing. Four concerts were organized by Pierre Boulet, a young composer of the extreme *avant garde* and a pupil of Messiaen at the Conservatory of Paris, which had this fourfold aim: a review of the past, awareness of the present, and an exploration of the future. Consequently, the first program, consisted of a complete performance of Bach's "Musical Offering" in the realization of Vuattaz. So much for the past. The present was represented by Stravinsky's "Renard," staged by J. L. Barralt, and mimed and danced by himself and three members of his company. As for the "future," we heard the Concerto for Nine Instruments by Anton v. Webern, well-known hereabouts, and two duo-decaphonic compositions which were premiered at the recent Donaueschingen Festival; "Polifonia," "Monodia," "Ritmica," by the young Italian composer Luigi Nono; and "Counterpoint" by the German Karlheinz Stockhausen, who came to Paris to work also with Messiaen, and seems to me more familiar with the theories and techniques of his master than his Italian colleague. Stockhausen obtains enchanting sonorities between the lyric lines of the strings and the percussive piano part. An excellent balance is achieved among all the instruments by a composer who knows his trade. All Paris attended this concert, which was conducted by the eminent Hermann Scherchen. So great was its success that the concert had to be repeated three times.

■ The other great event of the month, was the premiere of orchestral and choreographic works commissioned by Diaghilev on the occasion of the 25th anniversary of his death. The Palais Chaillot was filled to the rafters for a program comprising works by Stravinsky, Prokofieff, and Tchaikowsky, which were produced by the great impresario and sponsor of art and artists.

The musical portion was followed by some memorable successes by the Ballet Russe: *Spectre de la Rose*, and *L'Apres Midi d'un Faun*, with Lifar as always incomparable. Also applauded was the extraordinary dancer Olga Adabache in a sweeping interpretation of the "Dance of the Seven Veils" from *Salome*. The orchestra was that of the Societé des Concerts conducted by Cluytens and Blot, and the ballet stars of the Opera participated.

A second memorial will take place in Monte Carlo in April. There will be an exhibition of souvenirs of Diaghilev lent by the Museum of Hartford, Conn., and a congress of the famous choreographers who were "made" by Diaghilev: Massine, Massine, Balanchine, Nijinska, etc.

■ Under the direction of the excellent composer-conductor Tibor Harszany we heard the premiere of Concertino d'Automne by Milhaud, for two pianos and small orchestra, at one of the public concerts of the Radiodiffusion Française. The two soloists were Helene Boschi and Nadine Desouches. Another premiere for Paris


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was also given by the Radiodiffusion: Schoenberg's music drama "Die Gluecklich Hand" (The Happy Hand) —four scenes for chorus, orchestra, and baritone solo—with the remarkable musician Demigny under the baton of Rene Leibowitz.

■ The Societé des Concerts under the inspired baton of Georges Tzipine gave the first performance of the "Cantate de Noel" by Honegger, extracts from a great Passion which remained unfinished at the death of the librettist Caesar von Arx. In this cantata the composer describes the night before the Nativity with a fantastic medley of popular Christmas songs of all countries.

■ The Nordwestdeutsche Rundfunk of Hamburg under the direction of Schmitt-Issersted gave two concerts at the Palais Chaillot, in which the "Song of Hope" by Hindemith, with text by Paul Claudel, was premiered. The reception by the press was mixed in spite of the excellent orchestral performance. SUZANNE DEMARQUEZ

### Inez Matthews Appears In Command Performance

The American Negro mezzo-soprano Inez Matthews—who is at present on a concert tour in Sweden, Norway, and Denmark—was tremendously acclaimed at her first recital in Copenhagen. The King and Queen of Denmark thereupon invited her to appear at a Command Performance at the royal residence in Copenhagen, which was attended by more than 1,500 guests.

### GERMANY

■ One of the most conspicuous facts of operatic life in post-war Germany is the infiltration of American singers into the operatic ensembles of the leading houses. They do not appear merely as guests, for one or more evenings, but are signing contracts for one year or longer. It is impossible to foresee the positive consequences of this personal contact between the representatives of two cultures and countries. There are only a few opera ensembles in the German Republic today which do not list one or more American names on their rosters.

The Hamburg Opera presented the first German performance of Verdi's *Aroldo* with two Americans in the leading parts: Anne Bollinger as the wife of Aroldo, James Pease as the friend and confidant of the hero.


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*"Some weeks he is on stage in three or four different operas."*
(James Pease as Don Giovanni)

Miss Bollinger who was discovered at Tanglewood when singing in a performance of *Idomeneo* by Mozart, was a member of the Metropolitan for the past 5 years; while Mr. Pease, who was formerly a lawyer in Indiana, is known to our readers as a member of the N. Y. City Center Opera. Both artists, as they told me, came to Germany because they expected from a permanent engagement a furtherance of their artistic development which American operatic life with its short-time contracts could not provide.

Mr. Pease, for a year already a member of the Hamburg State Opera, is especially satisfied with his position. Some weeks he is on stage in three or four different operas. Among other parts he sang in Hamburg are Wotan, King Marke, Orest (*Elektra*) and Mandryka (*Arabella*). He also was heard as Don Giovanni, and had such success in the part that he was engaged for this year's Glyndebourne Festival.

Miss Bollinger who joined the Hamburg ensemble only this season, also speaks most enthusiastically about her collaboration with the general manager Dr. Guenter Rennert, under whom she recently worked in a performance of *Aroldo*. In addition, she was cast as Mimi (*Boheme*) and Zdenka (*Arabella*). In the latter role she gave a guest performance at the Berlin Municipal Opera. After her big success in *Aroldo*, which was confirmed by all the leading German critics, it will not be long before she will sing all the important parts of her repertoire. The other two leading protagonists of this German premiere of *Aroldo*, a rediscovery of last year's Maggio Musicale, were Peter Anders and Josef Metternich (just returned from his Metropolitan Opera engagement). Herbert Sandberg (Stockholm) was guest-conductor.

The repertoire of this unofficial festival of the Hamburg State Opera comprised also: Janacek's *Jenufa, Die Walkuere, Don Giovanni* (in Italian—a very unusual procedure in Germany), Berg's *Wozzeck, Fidelio*, and an evening of ballet featuring Theodor Berger's "Homerische" Symphony and Stravinsky's "Petrouchka." The next premieres will be Martinu's *The Marriage, Deidamia* by Handel, and *Vol de Nuit* by Dallapiccola.

■ Schedules and details of a number of important music festivals to be held in Germany this year include the International May Festival Plays in Wiesbaden from May 1-29; the 25th anniversary of the Mozart Festival in Wuerzburg from June 19 to July 3; the Richard Wagner Festival Plays in Bayreuth from July 22 to August 22; and the Munich Opera Festival from August 12 to September 9. In addition, there will be musical events during the Festival of Berlin from September 18 to October 5.

Of major importance is the announcement that the Royal Opera of London will make its first appearance on the Continent during the International May Festival Plays in Wiesbaden, presenting Benjamin Britten's *Peter Grimes* on May 8 and 9, with Peter Peare in the title role, and the original cast. Other groups participating in this festival are the Wiesbaden State Opera, presenting Handel's *Julius Caesar* and Janacek's *Zmrtveho domu* (From the House of the Dead); the Vienna State Opera, presenting *The Marriage of Figaro, The Magic Flute*, and *Don Giovanni;* the Florence Opera presenting *La Forza del Destino, Lucia di Lammermoor, Otello*, and *Norma;* the Paris Ballet in three performances; and two festival concerts by the Wiesbaden Municipal Symphony Orchestra.

The Munich Opera Festival, under the general direction of Rudolf Hartmann, will present the soloists, orchestra, chorus, and ballet of the Bavarian State Opera in Richard Strauss' *The Woman Without a Shadow, Arabella, Capriccio, Elektra*, and *Rosenkavalier;* Mozart's *Cosi fan Tutte, Abduction from the Seraglio, Don Giovanni*, and *The Marriage of Figaro;* Wagner's *Meistersingers of Nuremberg, Das Rheingold, Die Walkuere, Siegfried*, and *Gotterdaemmerung;* and Hans Pfitzner's *Palestrina*. Two concerts will be presented in the Prinzregenten Theater, one featuring works by Richard Strauss on September 8 Conductors will be Robert Heger, Eugen Jochum, Joseph Keilberth, Rudolf Kempe, and Hans Knappertsbusch.

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# BOOK

# REVIEWS

By HAROLD SCHONBERG

■ Of music appreciation books, or introductions to music, there never is an end. Current specimens include Herbert Weinstock's *Music as an Art* (Harcourt, Brace; x + 334 pp., $6.50) and Wayne Barlow's *Foundations of Music* (Appleton-Century-Crofts, XIII + 274 pp., $3.25). Two more dissimilar jobs would be hard to find. Dr. Barlow's book, an introduction, is primarily a college text that examines basic essentials—melody, rhythm, harmony, form and style. Many musical examples are quoted, and the reader must have a good working knowledge of the piano to carry through. The so-called average listener might have trouble following Dr. Barlow, but those with determination should get much valuable information.

Weinstock's book will find a wider audience. It deals with ideas and concepts, and is a thoughtful, well integrated piece of work. Very little biography, as such, is present; the author is more interested in what a composer and his period stand for. At the outset he makes a plea for music as a symbolic language. One can argue with him here. But, then again, neither Plato nor Nietzsche, neither you nor I, have ever been able to define the meaning of music; and, as things now stand, one theory appears to be as good as another.

What is valuable about Weinstock's approach is his insistence on the interchange of the various musical philosophies—how one inevitably led into another, reacted on another, came to a climax, receded. He starts from Gregorian chant and works his way onward. On some aspects of romantic and modern music he may be a trifle sententious, with a tendency to cubby-hole composers too neatly. He also follows some of the traditional critical opinions a little too blindly. But one has no hesitation recommending *Music as an Art* as one of the best books of its kind available, and certainly one that an intelligent music-lover will find infinitely more stimulating than the usual glum procession of names and dates.

■ The one study of a composer among recent books is a strange little group of essays named *The Legacy of Chopin*, by Jan Holcman (Philosophical Library, 113 pp., $2.50). It is written in awkward English, contains some extravagant statements and even some preposterous ones. Through it all shines a writer who undoubtedly is in love with Chopin, and examines his idol from several aspects—Chopin as a pianist, a teacher, a critic, a composer. So in love is Holcman that he is prepared to say of the "Black Key" Etude that "in imagination no other composer has gone so far." The quotations from Hoesick and one or two other sources not readily available, lend a certain interest to this book, but one wishes that Holcman had done more with his material than belabor the obvious.

■ Two handy reference sources are *Music for the Piano*, by James Friskin and Irwin Freundlich (Rinehart, ix + 432 pp., $5.00) and *European Composers Today*, compiled and edited by David Ewen (H. W. Wilson, 200 pp., $4.00). The latter contains thumbnail sketches, and photographs, of composers who have written music since 1900. The biographical information is necessarily kept to a minimum, and there are several omissions—Durey, Tailleferre, Widor, Korngold, and d'Albert, for example, are among the missing. But all of the major figures are present.

Pianists, and those interested in the piano repertoire, should find the Friskin-Freundlich book invaluable. It covers the literature from the English virginalists to the twelve-tone writers, and mentions works for solo piano, four hands, and piano and orchestra. The editors have added a few words of comment about the character and technical problems of each piece. They do not pretend to completeness, but one has to think hard before coming up with any major omissions.

■ Somewhat off the beaten track is Calvin S. Brown's *Tones Into Words* (University of Georgia Press, viii + 171 pp., $3.50), a study of verse descriptions of musical compositions. Can music be described by poets? Not by imitation, says Dr. Brown. Nor by verbal description. Nor by synaesthesia (the automatic interpretation of stimuli to one sense in terms of sensations of another). Nor visually (that is, interpreting music in terms of pictures or stories). Then how? Perhaps by moods or moral allegories, suggests Dr. Brown.

But nowhere does he produce any real evidence that a poet writing, say, about Beethoven's Ninth can convey the feeling of the music to the reader. The author, a thorough scholar, has no axe to grind. He too is curious about the problem, and he—in typically scholarly, poker-faced manner—examines some of the most wretched lines of poetry you will ever read in an attempt to reach a conclusion.

At the end of the book Dr. Brown raises a dubious eyebrow, and so does the reader. The fact seems to be, as we all knew in advance, that (a) poets have written some remarkable nonsense about music, and (b) not one of them, great figures like Browning included, have been able to put into words the sound of a C major scale. Which is not going to stop future poets and writers on music from gobbling about the moonlight flooding that Beethoven sonata, or the Gothic arches of Bach's polyphony. Why, what would we writers do without those devices? We'd have to write about the music itself—a terrifying thought.

### Other Books Received

*The Modern Renaissance of Jewish Music*, by Albert Weisser (Bloch, 175 pp., $3.50). Traces the course of modern Jewish music from the first concert in Moscow, 1900. Short estimates of the work of the leading figures. All rather sketchy, but the information here is not easily available elsewhere.

*The Conductor's Art*, by Warwick Braithwaite (Williams and Norgate, Ltd., distributed by John de Graff, 176 pp., $3.75). For the student or young conductor. Full of practical hints by an experienced musician.

*The Juilliard Report on Teaching the Literature and Materials of Music* (W. W. Norton, 223 pp., $3.00). A full report on the theories of music pedagogy that were instituted at Juilliard about seven years ago. The basic tenets are that theory follows practice; that flexibility, in relation to the demands of the individual student, is mandatory. This book will be of extreme interest to pedagogues.

*Public Relations in Music Education*, by Floyd Freeman Graham (Exposition Press, 241 pp., $4.00). How to publicize music in your community. Full of maxims that suggest a successful publicist must be a cross between a boy scout and Sir Galahad, with traces of Eisenhower, Einstein, your favorite psychiatrist, and the president of A.T. & T. thrown in.

### Szigeti Autobiography Set for Translations

Joseph Szigeti's autobiography, *With Strings Attached*, published by Alfred A. Knopf and now in its third printing, is in the process of being translated into Spanish and Hebrew. The Spanish translation is to be released in time for Szigeti's tour of South and Central America, to start May 21st.

# NEW MUSIC

By J. KENNETH WILSON

## CHURCH MUSIC

### Choral

■ SAYINGS OF ST. PAUL, set to music by Carl F. Mueller. This set of six anthems, available separately, uses texts from the Biblical Epistles of St. Paul. This worthy project is undertaken by the composer of "Sayings of Jesus" and "Sayings of the Prophets." They will be found suitable as individual anthems, perhaps for use with sermons on the same texts, or as cycles. The group includes: "Singing with Grace in Your Hearts," "Think on These Things," "Walk Worthy," "Grace Be to You and Peace," "Let This Mind Be in You," and "Be Strong in the Lord." All are effective, with the possible exception of "Think on These Things," which contains a great amount of text and musical repetition. The last two named contain a small amount of *divisi*, and are also the most difficult, although an average choir should be able to undertake any of them. Carl Fischer, Inc., New York.

■ Among recent releases from Novello & Company, three are outstanding: VITTORIA "O my God, I am not worthy" is a sixteenth-century motet for unaccompanied men's voices, edited and translated by Bernarr Rainbow. The text also appears in the original Latin. As compared to the original, the edition is probably laden with an excessive amount of dynamic markings and suggestions. MOZART "Ave Verum" ("Jesu, Word of God Incarnate"). This appealing and expressively beautiful work for S.A.T.B. is tastefully arranged with English words by Malcolm Sargent. Highly recommended. HEALEY WILLAN "A Prayer of Rejoicing," an exciting and powerful anthem, of remarkable continuity considering its length. A well trained and facile chorus will be required for this work, which closes climactically with a fugue of full dimensions. The contrapuntal writing is excellent throughout.

■ TWO RELIGIOUS CHORUSES by Karl Weigl. The text is printed in both the original German and the English translations. "Who knows" is essentially homophonic in design, while "Hymn" is more contrapuntal and somewhat more complex. These will be performed most successfully by slightly above-average church choirs, the main difficulties being those of meter changes and intonation. Associated Music Publishers, Inc., New York.

### Organ

■ MEDITATIONS ON WELL-KNOWN HYMN TUNES by Camil van Hulse. The following hymn tunes receive settings in this collection: *Evan, Holley, Sardis, St. Andrew, Sefton, Beatitudo, Mendon, Hanover, Elm, St. Luke,* and *Greenwood.* The harmonic style of these very short pieces is influenced by the typically organistic devices of chromaticism, which are suggestive of improvisation. The form is often too sectional to allow for the full benefit of the contrapuntal techniques which are attempted. But they are very easy to play and should prove useful for the average organist because of their expressive nature. The volume is dedicated to Richard Ellsasser. Carl Fischer, Inc., New York.

■ TWO PRELUDES by Frederick Ouseley. The predominant feature of these two pieces is their somewhat static texture. There is a certain lack of harmonic and rhythmic variety, which might be somewhat relieved by careful registration and playing. The composer was a prominent figure in English music during the 19th century, and was celebrated for his fugal improvisations. Edited by Watkins Shaw. Novello & Company, London.

## PIANO MUSIC

■ TCHEREPNIN: Chinese Bagatelles, Opus 51, No. 3. This entire opus of twelve short pieces is based on the pentatonic scale. Alexandre Tcherepnin is a recognized authority on Far Eastern music, and lived several years in the Orient. The inherent charm of these pieces should not be discounted because of their ease. There is a delightful intimacy in each that makes them equally suitable for recital or teaching material. Mercury Music Corporation, New York.

■ DOS DANSAS CUBANAS by Harold Gramatges. Characteristic Spanish rhythms are skillfully cast in a framework of harmonic density. The first dance is entitled "Montuna," the second "Sonera." The pianism is at once brilliant and lyrical. Of formidable difficulty, these pieces of extreme rhythmic intensity should be successfully ingratiating to the practised performer. Peer International Corporation, New York.

■ SONATINA by Irwin Bazelon. The true worth of this expressionistic composition can best be decided by enthusiasts of that idiom. Rhythmic complexities, wide leaps, extreme chromaticism, dynamic mannerisms — in short, all the techniques of this discordant style of writing—are generously employed by the composer. The form and design of this piece will emerge only after considerable effort on the part of the performer. Weintraub Music Company, New York.

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# RADIO AND TV

By
DR. HENRY W. LEVINGER

## Cantelli Winds Up His 6th Season With NBC Symphony

Guido Cantelli in eight appearances with the NBC Symphony this season has certainly conquered his audiences. The ovations he received at the end of his programs are almost equal in warmth and appreciation to those given to maestro Toscanini. And well deserved they are. His reading of Tchaikowsky's Fourth Symphony, preceded by Rossini's *Cenerentola* Overture on Feb. 13, showed him to be a master of such divergent styles as these compositions represent. The orchestra follows his intentions with great devotion, and his performances are remarkable for their clarity and musical intensity. For his last appearance on Feb. 20 he juxtaposed Stravinsky's *Chant du Rossignol* with Beethoven's Fifth Symphony, informing both with the insight of a great musician.

## *Figaro* Given in English By NBC-TV Opera

The performance of the last two acts of Mozart's masterpiece *The Marriage of Figaro,* produced by Samuel Chotzinoff, staged for television by Kirk Browning, and conducted by the musical director of the outfit, Peter Adler, closed an important chapter of televised opera. We don't hesitate to put this production at the top of the list of those we have so far seen on Channel Four, not only because *Figaro* is beyond doubt one of the greatest masterpieces ever written for the operatic stage, but for reasons which have to do with stylistic awareness, musical authenticity, and the over-all distinction of this performance.

To start with, it was a triumph for opera in English. We have always championed opera in the native tongue of the country in which it is performed, and have considered it an imposition to ask an audience to listen to sounds they can't understand—a few lucky ones excepted. But, this translation by Edward Eager and the NBC Opera Theatre staff sings without infringing on the fine libreto Da Ponte wrote for the work. There was nothing vulgar about this adaptation. It fitted the music beautifully, and it's sometimes racy wordage in the recitatives was always justified by the situation and the projection given to the text by the gifted singers. Rarely has one seen or heard a more spirited and inspired performance.

If the performance of the first two acts on Feb. 6 was fine, this second half on Feb. 13 was even finer, for all the nervousness attending a premiere had disappeared and the singers apparently enjoyed their work just as much as the audience enjoyed their performance. Ralph Herbert in the title role was excellent, histrionically as well as vocally. William Shriner as the dignified and euphonious Count, Emile Renan and John McCollum as Dr. Bartolo and Don Basilio respectively, were superb characterizations, and Ruth Kobert as Marzellina joined the buffo trio with great skill. Paul Ukena as Antonio was outstanding also in his smaller assignment. The three women of the ensemble—Virginia Haskins as Susanna. Laurel Hurley as the Countess, and Ann Crowley as Cherubino—were equally distinguished in their parts. The ensembles were sung with great clarity and vocal beauty, and the balance between orchestra and stage, especially during the second telecast, left nothing to be desired.

*"A Triumph for opera in English"*
Marriage of Figaro, *Act 2. (From left: Laurel Hurley, Virginia Haskins, and Ralph Herbert.)*

Special mention must be made of the excellent camera work. The shots were taken imaginatively and in accordance with the musical score, creating in this way a distinguished artistic unity. Special praise is due the entire ensemble for their clear enunciation, which enabled listeners at home to follow the plot without any difficulty. What this performance did for the popularizatin of Mozart's masterpiece, and of opera in general, can not be over-rated. Opera was being performed in our homes, not as a stately museum piece, but as a living work of art, and excellent entertainment.


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# THE DANCE

By ROSALYN KROKOVER

■ Oriental dance is not altogether strange to New Yorkers. Not many years ago, Uday Shan-kar and his company were giving us a sample of the Indian dance. Later came a company from Bali, representing an art that had traveled a long way from Mother India: brilliant, flashy, almost noisy, rather rough by comparison. And now come the Azuma Kabuki Dancers from Japan to throw still more light on the mysterious East. They opened at the Century Theater on Feb. 19 and will continue at that theater through March 21.

The Japanese dance, as represented by the Kabuki group, has a distinct character of its own. It is pantomimic in nature, with highly stylized gestures. This also is true of India and Bali; but the Japanese have taken a different direction, and one that is more readily available to Western onlookers. Placed against the other types of Oriental dance previously seen in this city, the Japanese is deeply expressive and emotional, dealing with the basic urges common to East and West.

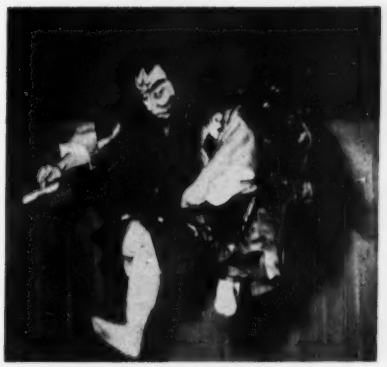
Everything is delicate. The music, with its pentatonic scales and exotic patterns, never blares. Effcts on stage are achieved not by storm tactics but by subtle changes of facial expression, refined pantomime, beautifully controlled movements. Except for the little folk dances on the program, the majority of the pieces are based on mythological plots, most of which stem from the Noh drama. But this is not Wagnerian mythology, with great fat gods and goddesses hurling thunderbolts. Nor is it Madame Butterfly waiting for her lover. It is generally a mythology of cherry blossoms, of gentle waters and wooded hills, all the esthetic equivalent of the clear, limpid brush drawings of the Japanese masters.

The program opened with greetings from the company. Then came, successively, an Offering to the Gods, a Lion Dance, The Dancing Girl at the Dojoji Temple, several folk dances, Dance of the Spider, Memories, and a large-scale Festival Day. For sheer theater magic and drama, Tsuchigumo (Dance of the Spider), was a large-scale work to be singled out. As a model of tenderness and pathos, mention must be made of Ninin-Wankyu (Memories), a romantic duo magnificently interpreted by Kikunojo Onoe and Tokuho Azuma.

Despite the ethnic base permeating all the dances, there was constant variety, imagination, and taste. There were dazzling effects. There was also plenty of humor. Almost no slapstick: humor of gesture, situation, pantomime. It might be added that the costumes were gorgeous without being gaudy; the sets had the same air of ultra-expensive restraint.

This group of twenty-five dancers is a classical repertory company in Japan, and it is concerned with dance-theatre. Its tradition extends back to the sixteenth century. The Japanese Embassy has supplied a description of Kabuki dance as "stylized choreographic movement usually telling a story which is chanted by narrators to the accompaniment of the orchestra, the style of music and origin of the dance giving the composition to the orchestra." The chief music is supplied by the samisen, a guitar-like instrument played with a plectrum. Other instruments used are: bells, drums, gongs, xylophones, flutes. There are ten musicians in all, headed by Katsutoji Kineya and Rosen Tsoha.

The three leading dancers are Tokuho Azuma, Kikunojo Onoe, and Masaya Fujima. Miss Azuma, the head of the company, and Mr. Fujima, who is choreographer as well as one of the principal trio of dancers, are husband and wife. Both studied, as children,



*"Tsuchigumo" (Dance of the Spider)*

*"Kabuki-Odori" (The Birth of Kabuki)*

with one of the masters of Kabuki dance. Apparently Kabuki dancers are subjected from childhood to a discipline no less stringent than the aspirants in the Imperial Ballet in prewar Russa. And it shows up, in the ensemble of the company—as responsive a unit as you could find anywhere. And certainly, in its way, as beautiful a one.

This is the first time the company has ever appeared outside of Japan. The New York engagement marks the beginning of a world tour, which has been planned as an effective means of promoting international relations.

# SCHOOL NEWS

*The Kroll String Quartet was recently appointed quartet-in-residence at the Peabody Conservatory of Music. (From left: William Kroll, Louis Graeler, Nathan Gordon, and Avron Twerdowsky.) The quartet is scheduled for two concerts at the Baltimore school this season, March 9 and April 6.*

### Peabody Composition Student Wins Award

Sergeant Earl R. Mays, a Peabody composition student, has just received the $1,000 top prize in the "ASCAP John Philip Sousa Award" contest for a new Army march, a national competition for writers in the armed services. Mays' composition was the "Army Field Forces March."

### American Premiere of Strauss Work at Eastman

A forgotten work, "Taillefer," by Richard Strauss was given its first performance in the United States on February 8 by the Eastman School of Music chorus and orchestra in the Eastman Theatre. Dr. Herman Genhart conducted the performance, which drew a large and curious audience. Critics found the work interesting, with solid climaxes for the chorus and a Wagnerian pattern for the orchestra. The composition is based on the legend of the fabulous Danish warrior, Tallifer, who is said to have participated in the Norman invasion of England and to have fired the first shot at the Battle of Hastings.

### Yale Professor Introduces B.B.C. Program

A tape recording of a Yale University professor's voice was flown across the Atlantic Ocean. Leo Schrade, Professor of Music History and well-known musicologist, was invited to introduce an unusual musical program being broadcast by the British Broadcasting System on February 19 and 21. Professor Schrade recorded a five-minute introduction in New York City, and the tape was then flown to London for use by the B.B.C.

The program presented for the first time in modern generations the 85-minute complete Vespers in the original edition composed by Claudio Monteverdi in Mantua, Italy, about 1610. The music has been played only in revised versions for many decades.

### Fred Popper Joins Staff of Greenwich House Music School

Fred Popper, concert pianist and opera coach, has joined the staff of the Greenwich House Music School opera workshop as assistant to Henry Bloch, director.

### Opera Premiere at Boston Univ.

*The Nightingale Is Guilty*, a new opera in one act by Robert Middleton, will be premiered by the Boston University Opera Workshop at the Esquire Theatre, Boston on March 5, 6, and 7. The production will be under the direction of Sarah Caldwell. Mr. Middleton, assistant professor of Music at Vassar College, taught previously at Harvard. His first opera, *Life Goes to a Party* was performed at the Berkshire Music Center in 1948, and in Boston in 1951, also under Miss Caldwell's direction.

Written for four voices, two men and two women, *The Nightingale Is Guilty* is a chamber opera scored for string quartet and piano. The opera was inspired by a painting, the so-called "Adimari-Ricasoli Wedding" of the fifteenth century which Mr. Middleton saw in the *Accademia* in Florence, Italy, while traveling on a Paine Fellowship from Harvard in 1949-50.

### Columbia Univ. Chamber Concerts

Columbia Chamber Concerts gave its first program devoted to works by Columbia University composers, on Monday, Feb. 15th, 1954, at 8:15 p.m., in Barnard Parlor.

Columbia Chamber Concerts, chartered by Columbia University, has been formed to stimulate the production and performance of new works for chamber ensembles. Throughout the current season, performances of such new compositions will be given about every six weeks. For the 1954-55 season, the group, consisting at the moment of students and alumni of Columbia University's Graduate School of Music, plans to expand its scope to include music by young composers throughout this area who need a showcase for their works.

### Baldwin-Wallace Annual Bach Festival

The dates of this Festival are Friday and Saturday, May 21 and 22, 1954. There will be five concerts, three varied programs on Friday, and the *Passion According to St. Matthew* in two concerts on the second day. This will be the third complete performance of this great work by the Baldwin-Wallace Bach Chorus and Festival Orchestra. The conductor will be Mr. George Poinar. The Baldwin-Wallace Bach Chorus and Festival Orchestra will participate.

### Emch and Miller to Give Clarinet-Piano Recital

Walter Emch and Eugene Miller will give a clarinet-piano recital March 5 in Albert Taylor Hall at Millikin University, Decatur, Illinois. The program includes works for this combination by Brahms, Schubert, Weber, Jeanjean, Widor, Tchaikowsky, and Pierné. Mr. Emch is chairman of the Graduate Division of the School of Music at Millikin. Eugene Miller is a member of the piano faculty.

department; Austin Lovelace, minister of music at the First Methodist Church, Evanston; and Thomas Matthews, teaching associate in organ and church music at Northwestern, and organist and choirmaster at St. Luke's Episcopal Church, Evanston. The conference was under the direction of Theodore A. Lams, professor and chairman of the music school's church music department.

### Mendelssohn's *Elijah* Presented At Cincinnati

The first oratorio to be presented by the Cincinnati Conservatory of Music in several years was given Monday evening, Feb. 15, at Wilson Auditorium, University of Cincinnati, when the Conservatory Chorus and Symphony Orchestra performed Mendelssohn's *Elijah*. Paul Katz conducted. Four outstanding artists on the Conservatory faculty were soloists: Patricia Morgan, soprano; Sonia Essin, contralto; Franklin Bens, tenor; and Hubert Kockritz, baritone. All are widely known in the oratorio, operatic, and concert fields. Mr. Kockritz, a graduate of the Conservatory, is director of the school's Opera Workshop and Church Music department. He is also musical director of the Cincinnati Music-Drama Guild.

### Aeolian Harp To Be Reconstructed

Before long a "Personality in the French Diplomatic Corp" will become the owner of an Aeolian harp, and this through the good offices of several interested persons starting with Alphonse Leduc, music publisher in Paris, and ending with William Kilgore Breckenridge, Oberlin's beloved "Mr. Breck."

Some time ago the "Personality" asked M. Leduc to locate, or have made, one of the old instruments. The publisher made inquiries at home and abroad, one of them addressed to the magazine *Harp News,* published in California. Its new editor, Miss Lucy Lewis, associate professor of harp in the Oberlin Conservatory of Music, took the problem to "Mr. Breck." In his collection of instruments, Mr. Breckenridge had an Aeolian harp, bought in 1895 from the Charles Ditson Company in New York. "Mr. Breck" lent the harp for measurements and pictures, and Miss Lewis wrote to H. L. Hunt, retired manager of a New York harp store, for particulars about the instrument and something of its history.

These curious instruments were hung, in the old days, under the arches of palaces and cathedrals or in the open air, and were played by the breezes that swept through them; thus, the name "wind harp." Late in the nineteenth century the "wind harp" was adapted and became fairly popular for use in windows. It is this type "Mr. Breck" had in his possession. Approximately three feet long and ten inches wide, the harp has six strings tuned to simple major and minor chords. Unmusical folk, Mr. Hunt said, "just tuned up the instrument hit or miss and let it wail. . . ." Pictures of the instrument have been taken by another faculty member, Miss Beryl Ladd, and these, together with descriptive material and a paper pattern, have been sent to M. Leduc by Miss Lewis. It is now up to M. Leduc!

### New Juilliard Publication

*The Juilliard Review,* a magazine to be published three times a year under the auspices of the Juilliard School of Music, makes its first appearance this month. Edited by Richard Franko Goldman, the new publication will be devoted to subjects of general interest in the field of music.

### Egk's French Suite Premiered

The Manhattan Orchestra, under the direction of Jonel Perlea, gave the second concert of the season on Jan. 20 at the Manhattan School of Music. The program featured the American premiere of Werner Egk's French Suite. Mr. Perlea also conducted the Sibelius 6th Symphony and three dances from De Falla's "Three Cornered Hat."

### 1954 Student Composers Awards Announced

With entries for the 1953 Student Composers Radio Awards totaling more than three times the amount received the previous year, Broadcast Music, Inc., sponsor of the annual competition for the best instrumental or vocal compositions by student composers, has announced the official opening of the 1954 contest. As in past years, a total of $7,500 in prizes will be awarded to winning composers who are students of accredited conservatories of music, universities, colleges, secondary schools, and private teachers in the United States, its possessions, and Canada.

National winners of the 1953 awards will be announced by June 1, 1954. First prize will be $2,000; second, $1,500; and third, $1,000. Six other awards will be made, totaling $2,000. All awards will be applied to tuition and subsistence. Judges for the Student Composers Radio Awards are William Schuman, President, Juilliard School of Music; Earl V. Moore, Dean, School of Music, University of Michigan; and Henry Cowell, Peabody Conservatory and President of the American Composers Alliance. Canadian representative on the judging committee is Claude Champagne, Assistant Director of the Quebec Conservatory of Music and Dramatic Art. This group will be assisted by leading composers, publishers and interpreters of music whose names will be announced shortly.

Entries for the 1953 contest were received from 30 states, the District of Columbia, and 3 provinces of Canada. Students from 20 conservatories of music, 34 universities, 16 colleges, and 7 high schools submitted compositions ranging from operas and symphonies to short solo piano and vocal works.

Official rules, together with entry blanks are available from Russell Sanjek, Director, SCRA Project, Fifth Floor, 580 Fifth Avenue, New York 19, N. Y.

### Church Music Conference At Northwestern

Northwestern University's annual Midwinter Conference on Church Music was held Feb. 15 and 16 in Evanston, Illinois. The conference was designed to enable the organist, choir director, and layman to gain added knowledge of the music program of the church.

Highlighting the program was a recital and lecture by E. Power Biggs, distinguished concert organist. The conference program also included lectures by Barrett Spach, professor and chairman of the music school's organ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Page 33, upper left (*Susan Hoeller*)

Page 37 (*Roger Wood*)

# UP AND DOWN THE GUILD KEYBOARD

By GRACE WHITE

Rudolph Ganz has just become a member of the Guild and plans to enter students in Guild auditions this year.

On March 7 Irl Allison and Guy Maier are the speakers at a music teachers' gathering at San Antonio Music Company. On March 20 the Austin Music Teachers Association (Mrs. J. H. Schlueter, president) are giving a banquet in honor of Dr. and Mrs. Allison on the occasion of the silver anniversary of the founding of the Guild. Busy days indeed for the Founder just as audition time draws near.

Clarence Adler starts a new course for club women in New York and Philadelphia on alternate Mondays, and on March 17 goes to Buffalo to be the guest artist for the Piano Teachers Forum. Allen Brown, of the Adler studio, won the Concert Artists Guild award and gives a recital in Steinway Hall.

Hans Barth, although wintering in Florida and enjoying golf, has composed three piano sonatas in three months, one of which is dedicated to Irl Allison. All are to be published this spring. Mr. Barth demonstrated his quarter-tone piano on television February 12.

The Patterson Trio will be featured in an all-Beethoven program (March 3), to be given by the Patterson Philharmonic Orchestra. Members of the trio are: Isadore Freeman, and Isabelle and Carl Wegmann.

Irl Allison says of Russell Lanning's new book, *Bach Ornamentation*: "It is a must for every piano teacher."

Leo Podolsky's editions of Mozart and Scarlatti works have been selected for spring auditions by the Junior Division of the National Federation of Music Clubs.

*David Kocsis with his teacher, Ada Brant of Aurora, Ill. David, age 14, is selected to play April 6 and 20 with the Chicago Symphony Orchestra. In 1953 he won a $50 Guild prize.*

Dorothy White will introduce a new composition written for her by Lucille Malcolm when she plays with the San Antonio Orchestra this month. The audience has always numbered about 6000.

Mrs. Philip V. Speir, the "great lady" of Alabama writes how pleased she is to be received into the membership of International Pianists Guild, sponsored by Irl Allison and Guy Maier. Mrs. Speir states that she has practiced almost every day for fifty years and keeps 100 memorized pieces in her repertoire, besides attending to a heavy teaching schedule.

Robert Carter will introduce a new piano sonata by Alice Sokoloff to North Carolina audiences beginning March 2.

Scholarships, from $400 to $4,000, are announced by Rollins College, Winer Park, Florida for next season. For many years these have been won by Guild pupils. We hope this will continue. Write the Director of the Conservatory of Music at once for requirements.

Leonard Feist, president of Music Publishers Association, is issuing a new catalog of his own publications with Guild grading.

Katherine Frost of Washington, D. C. not only gives very original pupils' programs, but the physical appearance of the printed forms are most unusual. Evidently the art department of the Holton Arms School cooperates with the music department of which Mrs. Frost is the head.

Robert Vetlesen, director of Academy of Music in San Francisco, will have a music camp for boys in Honolulu in July.


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# MUSICAL ACROSTIC No. 2

Prepared by DR. CHARLES KENT, Music Faculty of the University of Mississippi

| | WORDS | DEFINITIONS |
|---|---|---|
| A. | 106 174 153 18 136 186 102 182 55 | America's first composer; signer of the Declaration of Independence |
| B. | 122 152 25 42 5 15 76 168 68 56 | Lullaby from "Porgy and Bess" |
| C. | 45 156 85 13 139 58 96 | A small vessel used to pull or guide barges or larger vessels |
| D. | 131 176 167 81 128 143 188 29 100 | The branch of philosophy dealing with the beautiful |
| E. | 40 120 48 75 94 158 99 84 189 108 | "Istar", "Goldberg", "Abegg", etc. |
| F. | 43 88 104 30 95 112 36 137 127 | Highly capable or productive |
| G. | 151 7 74 72 180 31 54 173 | String quartet at Aspen, Colo. summer of 1953 (2 words) |
| H. | 78 166 64 119 61 9 140 | Publisher of LP record catalogue |
| I. | 98 159 52 17 150 | To fling |
| J. | 22 165 3 71 16 105 | English composer active in early America (1770-1827) |
| K. | 69 124 86 184 93 118 28 183 142 | To serve as an example of |
| L. | 109 144 133 70 114 41 129 | Spoke in an unnaturally sonorous manner |
| M. | 171 163 51 97 157 185 32 79 38 | A final proposition or condition |
| N. | 46 53 147 134 | Persian poet |
| P. | 178 44 21 34 138 148 67 141 65 126 | Composition by Varese |
| Q. | 177 77 115 6 92 73 130 111 | Those who cast spells |
| R. | 162 83 4 103 113 11 146 91 60 49 | Brass instrument replaced by the tuba |
| S. | 154 117 169 39 35 66 | Indulgences |
| T. | 145 26 155 62 | First name of male lead in "Come Back, Little Sheba" |
| U. | 37 80 161 123 164 170 87 149 172 190 2 | Becoming faster (Mus.) |
| V. | 24 47 19 50 107 1 125 | Italian opera composer (1792-1868) |
| W. | 63 101 59 175 33 14 89 181 160 135 | Opera by Wagner |
| X. | 179 116 82 90 8 27 132 110 23 | Female slave or concubine |
| Y. | 187 20 57 10 12 121 | Contemporary Hungarian composer |

1V 2U 3J 4R 5B 6Q 7G 8X 9H 10Y 11R 12Y

13C 14W 15B 16J 17i 18A 19V 20Y 21P 22J 23X 24V 25B 26T 27X 28K 29D

30E 31G 32M 33W 34P 35S 36F 37U 38U 39S 40E 41L 42B 43F 44P 45C

46N 47V 48E 49R 50V 51M 52i 53N 54G 55A 56B 57Y 58C 59W 60R

61H 62T 63W 64H 65P 66S 67P 68B 69K 70L 71J 72G 73Q

74G 75E 76B 77Q 78H 79M 80U 81D 82X 83R 84E 85C 86K 87U 88F 89W 90X

91R 92Q 93K 94E 95F 96C 97M 98i 99E 100D 101W 102A 103R 104F

105J 106A 107V 108E 109L 110X 111Q 112F 113R 114L 115Q 116X

117S 118K 119H 120E 121Y 122B 123U 124K 125V 126P 127F 128D 129L

130Q 131D 132X 133L 134N 135W 136A 137F 138P 139C 140H 141P 142K 143D 144L 145T 146R

147N 148P 149U 150i 151G 152B 153A 154S 155T 156C 157M 158E 159i 160W

161U 162R 163M 164U 165J 166H 167D 168B 169S 170U

171M 172U 173G 174A 175W 176D 177Q 178P 179X 180G 181W 182A 183K

184K 185M 186A 187Y 188D 189E 190U

## DIRECTIONS

To solve, first fill in the words on the opposite page according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the April 1st issue.

## SOLUTION TO MUSICAL ACROSTIC No. 1

### WORDS

A. Liquescent
B. Edifying
C. Timpani sordi
D. Tabitha
E. Ethiopian
F. Retten
G. Favorita
H. Rest
I. Odington
J. Minor sixth
K. Chimed
L. Pepusch
M. Esthete
N. Bouffon
O. Ainsworth
P. Crwth
Q. Halevy
R. Thorough-bass
S. Ostend
T. Frippery
U. Ossian
V. Riddle canon
W. Kiev
X. Earwig
Y. Lint

*(Letter from C. P. E. Bach to Forkel)*

In composition he* started his pupils right in with what was practical and omitted all the dry species of counterpoint that are given in books by Fux and others. As for invention of ideas, he required this from the very beginning.

*J. S. Bach

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RICARDO ODNOPOSOFF
MICHAEL RABIN
TOSSY SPIVAKOVSKY
ROMAN TOTENBERG
CAMILLA WICKS

## *Cellists*

ALDO PARISOT
LEONARD ROSE

## *Harpists*

MILDRED DILLING

## *Pianists*

CLAUDIO ARRAU
PAUL BADURA-SKODA
JOSEPH BATTISTA
JORGE BOLET
MARIO BRAGGIOTTI
MONIQUE DE LA BRUCHOLLERIE (1955-56)
JEAN CASADESUS
ROBERT CASADESUS
RICHARD CASS
ALDO CICCOLINI
CLIFFORD CURZON
RAY DUDLEY
RUDOLF FIRKUSNY
LEON FLEISHER
ANDOR FOLDES
VERA FRANCESCHI
WALTER GIESEKING
HERMAN GODES
SASCHA GORODNITZKI
GARY GRAFFMAN
RICHARD GREGOR
NICOLE HENRIOT
NATALIE HINDERAS
EUGENE ISTOMIN
BYRON JANIS
CONSTANCE KEENE
JOHN KNIGHT
ERVIN LASZLO
THEODORE LETTVIN
EUGENE LIST
MALCUZYNSKI
LEONARD PENNARIO
SANROMA
HAZEL SCOTT
RUDOLF SERKIN
SAMUEL SORIN
ALEC TEMPLETON
DANIEL WAYENBERG

## *String Quartet*

PAGANINI QUARTET
Henri Temianka, Violin
Gustave Rosseels, Violin
Charles Foidart, Viola
Lucien Laporte, 'Cello

## *Two-Pianos*

MORLEY and GEARHART
ALFRED and HERBERT TELTSCHIK
VRONSKY and BABIN
WHITTEMORE and LOWE
ERNEST and MILES MAUNEY

## *Violist*

WILLIAM PRIMROSE

## *Dance Attractions*

MUSICAL AMERICANA
A Folk Concert in Dance and Song
(Company of 20 Persons)
Produced by Mary Hunter

THE ROYAL WINNIPEG BALLET
of CANADA (Company of 26)

JANET COLLINS
Premiere Danseuse, Metropolitan Opera
Assisted by Pianist, Drummer
and Singer

***Return of***

MATA and HARI and Company
Dance Satirists

MARINA SVETLOVA, Prima Ballerina
and Two Solo Dancers
with Concert Pianist

FEDERICO REY & PILAR GOMEZ
Spanish and Latin-American Dancers

RUTHANNA BORIS, FRANK HOBI
and Company